

# THE MUSICAL TIMES

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ROYAL ALBERT HALL.

Patron: HER MAJESTY THE QUEEN.

President: H.R.H. THE DUKE OF EDINBURGH, K.G.

Conductor: Mr. BARNBY.

GOOD FRIDAY, APRIL 15, at SEVEN.

## HANDEL'S "MESSIAH."

Artists: Madame NORDICA, Madame BELLE COLE, Mr. BEN DAVIES, and Mr. NORMAN SALMOND. Organist: Mr. HODGE. Prices: 10s. 6d., 7s., 5s., 4s., and Gallery Promenade, 1s.

SPECIAL NOTICE.—In order to ensure visitors being able to return by rail, the performance of "THE MESSIAH" by the Royal Choral Society on Good Friday will commence at SEVEN o'clock and terminate by 9.45.

ST. JAMES'S HALL.—Under distinguished patronage, in Aid of the Building Fund of the North London Hospital for Consumption, Hampstead, N.—HANDEL'S SAMSON, WEDNESDAY, April 6, at 8 o'clock. Artists: Madame Nordica, Miss Hilda Wilson, Mr. Henry Piercy, Mr. Robert Newman. Full Orchestra and Chorus, numbering 400. Leader, Mr. Alfred Burnett. Organist, Mr. Martin Shaw. Conductor, Mr. James Shaw. Tickets, 10s. 6d., 5s., 2s. 6d., and 1s., of the usual Agents, and at Tree's Office, St. James's Hall.—N. VERT, 6, Cork Street, W.

## COLLEGE OF ORGANISTS.

The F.C.O. and A.C.O. Examinations take place on July 12, 13, 14, 19, 20, 21. The F.C.O. solo-playing test pieces will be: "Passacaglia" (Bach), Postlude in E flat (Smart), and Prelude and Fugue in D minor, No. 3 (Mendelssohn). April 5, a paper will be read by G. R. Ceiley, Esq., A.C.O., entitled "A Brief Review of the History of Music from St. Ambrose to Bach." May 3, W. de Manby Sergison, Esq., will read a paper on "The Training of Boys' Voices for Church, and kindred subjects." May 9, Annual College Dinner, Holborn Restaurant. The College Library (for which a complete catalogue is in preparation) and Rooms are open daily from 10 to 5, and on Tuesday and Thursday evenings from 7 to 9.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

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Annual Subscription (Membership), 10s. 6d. Choirs Enrolled, 10s. 6d. July, 1892.—Diploma Examination for A.C.C.G. and F.C.C.G. Full set of papers, as used at the recent Examination, post-free 13 stamps. The New Calendar contains a table of Musical Degrees and diplomas, with Academic Costume, post-free 14 stamps.

## COMPETITIONS, 1892.

A Silver Medal and One Guinea will be awarded for the best Andante for the Organ.

A Bronze Medal and Half-a-Guinea for the best changeable Single Chant.

A Silver Medal for the best Essay, "The Use of Gregorian Music in the Church."

A Bronze Medal and Half-a-Guinea for the best Essay, "How to Chant the Psalms."

For further particulars, see *The Church Musician*; or, apply to the Warden, "Silvermead," Twickenham, S.W.

By order of the Council,

C. F. PASSMORE, Mus. Bac., Hon. Sec.

## SOCIETY OF ARTS PRACTICAL EXAMINATIONS IN VOCAL AND INSTRUMENTAL MUSIC.

Examiner: Sir JOHN STAINER, Mus. Doc.

The Examination for 1892 will commence on June 9. Medals and Certificates will be awarded.

Full particulars may be obtained on application.

The list will be closed on May 23.

HENRY TRUEMAN WOOD, Secretary.

Society's House, John Street, Adelphi, London, W.C.

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Instituted 1822. Incorporated by Royal Charter, 1830.

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Performances by the Operatic Class, April 1 and 2, at 7.30. Orchestral Concert (at St. James's Hall), April 5, at 3. Lecture by H. C. Banister, Esq., R.A.M., April 6, at 3. Midsummer Term begins Thursday, May 3. Entrance Examination for same, Tuesday, May 3, at 2 o'clock. Entrance Forms (which should be returned by May 1) can be obtained on application to the Secretary, F. W. RENAUT.

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Director: SIR GEORGE GROVE, D.C.L., LL.D.  
Hon. Secretary: CHARLES MORLEY, Esq.

The MIDSUMMER TERM will commence on April 28. The Entrance Examination will take place on April 26, at 11 a.m. GEORGE WATSON, Registrar.

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## LOCAL CENTRE EXAMINATIONS.

See Syllabus A.

## LOCAL SCHOOL EXAMINATIONS.

See Syllabus B.

Copies of either Syllabus, with full information, may be obtained at the Central Office, 52, New Bond Street, London, W.

GEORGE WATSON, Secretary.

NEW PARISH CHURCH, HORNSEY.

## M. ALEX. GUILMANT

will give a RECITAL, on the Grand New Organ by H. WILLIS and SONS, THURSDAY, March 31, 1892, at 8 p.m.

## PROFESSIONAL NOTICES.

**MADAME BARTER** (Soprano)  
For Oratorios, Concerts, At Homes, &c., Westbury Rd., Wood Green, N.

**MADAME CARRIE BLACKWELL** (Soprano)  
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Orchestral, Oratorio, Ballad Concerts, &c., 44, Sloane Square, S.W.

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Address, Seven House, Seven Sisters' Road, Finsbury Park, N.

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Concerts, Private Lessons, &c., address, care of Miss Mary Willis, 9, Rochester Terrace, Camden Road, N.W.

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**MR. WILLIAM FOXON** (Tenor) begs to thank  
his many friends for kind inquiries and sympathy during his late  
serious illness, and to inform them that he is now well, and  
looking ENGAGEMENTS for the AUTUMN. For terms, &c.,  
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London, W.

**MR. LAWRENCE FRYER** (Tenor), St. Paul's  
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**MR. A. HOLBERRY HAGYARD** (Tenor), of the  
London and Crystal Palace Concerts, is at liberty for Oratorios,  
disengaged on Good Friday. Address, 25, Wolsey Street, York.

**MR. JOSEPH HEALD** (Tenor) has REMOVED  
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**MR. THOMAS KEMPTON** (Bass). Engaged to  
sing: "The Crucifixion," Chigwell; "Messiah," Peckham  
"Crucifixion," Dulwich; "Woman of Samaria," Park Church Choral  
Society; "Creation," Caterham; "May Queen," Acton; "Samson,"  
Samuid Hill; New Cross, Ballads; St. Albans, ditto; Hotel Métro-  
pole, ditto; Holborn Restaurant, ditto; Finsbury, ditto; Enfield,  
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Private Lessons and Classes.

"Miss Anderson's solos were played with taste and skilful manipulation."  
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Anderson, whose faultless and easy style was much admired." —(Concert  
at Sheffield), *Musical Age*, &c.

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ex-Scholar of the Royal College of Music, and Pupil of Mr. John  
Thomas (Harpist to Her Majesty the Queen), gives Harp Lessons and  
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**MADAME**

## FANNY MOODY

(Prima Donna of the Royal Italian Opera, Covent Garden, and late  
Prima Donna of the Carl Rosa Opera Company)

**AND**  
**MR.**

## CHARLES MANNERS

(Principal Bass of the Royal Italian Opera, Covent Garden, and late  
Principal Bass of the Carl Rosa Opera Company)

**ARE NOW BOOKING**

**CONCERT AND ORATORIO ENGAGEMENTS  
FOR NEXT SEASON.**

They can be engaged together or separately, or can provide a Party.  
For terms, please address—

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"Mr. Charles Manners sang with grand effect the music of *Bertram*  
and his acting was powerfully impressive." —*Observer*.

"We may venture to say his name will stand on record as one of  
the best representatives of the part that has as yet been seen." —*Pictorial World*.

**THE LENTEN ORATORIOS AT COVENT GARDEN.**

"MESSIAH."

"Madame Moody won a genuine success." —*Observer*.

"Her beautiful voice and expressive style were very effective in the  
soprano music." —*Musical World*.

"It was with 'The trumpet shall sound' that he made his chief  
hit" and roused the enthusiasm of his hearers. —*Daily Telegraph*.

"Mr. Charles Manners was one of the successes of the evening." —*Evening News and Post*.

"He aroused the audience to enthusiasm by his singing of 'The  
trumpet shall sound.'" —*Woman*.

**MISS**

## FANNY BOUFFLEUR

(SOPRANO)

For Oratorios, Cantatas, Concerts, &c., 239, Upper Parliament Street,  
Liverpool.

Agent, N. VERT, Esq., 6, Cork Street, London, W.

MISS  
**MARIE HOOTON**  
(CONTRALTO)

(Late Westmoreland Scholar and Prepa-Rosa Gold Medalist of the Royal Academy of Music) is at liberty for Concerts of every description.

NORTHERN REVIEW, December 11, 1891.

"The recit. 'Elijah, get thee hence,' was exquisitely rendered by Miss Hooton, who possesses a contralto voice, rich in quality and powerful enough to suit any hall, however large. Miss Hooton's singing is artistic and full of expression, and that she will ere long become one of our best contraltos, if indeed she is not entitled to that distinction already, I have not shadow of doubt. Miss Hooton's rendering of 'O rest in the Lord' was an exceptionally fine effort, and had the conductor permitted it, the audience would have had it repeated."

NOTTINGHAM DAILY EXPRESS, January 10, 1891.

"Miss Hooton sang 'Hymn, haste' (*Semele*), Handel, with much richness and power. . . . Both her songs, 'La Charmante Marguerite' (old French) and 'Will he come?' (*Sullivan*), were enthusiastically received. There is no doubt at all that Miss Hooton will take a very high place amongst contraltos. She has everything in her favour, youth, good looks, a splendid voice, which she has been trained to produce in an excellent manner, while she pronounces very distinctly, and has evidently the right musical feeling."

Miss Hooton's engagements for this season include:—

Long Eaton	Bradford.	Leicester.
(three times).	Alfreton.	Harragoe.
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# THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR.

APRIL 1, 1892.

## THE MANUFACTURE OF DEGREES AND DIPLOMAS.

A FEW years ago we remember reading the report of a Police Court case in which the central figure was a gentleman with several letters after his name. As the combination was unfamiliar, the magistrate inquired what they stood for, and was informed by the owner that they represented an honorary degree which he had conferred upon himself. This may, of course, have been only a case of what the French call *la folie des grandeurs*, or that form of mania in which the sufferer imagines himself to be some exalted personage; but it is quite possible that the hero of this episode was as sane and sensible as any of our readers, and that in assuming his self-conferred diploma he was only acting on the principle which in all ages has animated the knights of industry. Men and women who live by their wits were long wont to reinforce their claims to recognition by the means of a title, as the race of hotel-keepers can testify. But culture and democracy have changed all that. In former years it was the ambition of many an honest man to win a handle to his name. It is now more common to find people consumed with the passion for a string of honorific initials after their names. Imposture always treads close in the track of virtue, and thus we find fewer sham baronets and spurious lords, and more mock doctors, bogus Fellows, pinchbeck professors, imaginary diplomas, and falsehoods. Furthermore, the collectivism of the age is strikingly manifested in the way in which these titles are originated. They are no longer the result of random individual effort, but of co-operation and association. Suspicion is disarmed by this procedure. The gentleman who conferred a degree on himself was too thoroughgoing an individual to succeed in these later days. Had he been wiser in his generation, he would have taken unto himself three or more congenial spirits and founded a University for the Redistribution of Property. Instead of bestowing degrees on himself, he should have embarked on the much more lucrative employment of disposing of them to others—for a consideration. He would have driven a roaring trade for a while, until the novelty of the thing wore off and the charm of adding the letters F.U.R. after one's name ceased to exert its spell on the majority à la Carlyle. Somebody would in the fulness of time have arisen to call in question the value of the suffix, or perhaps would have pointed out the strange coincidence that the initials of the title Fellow of the University of Redistribution spelt *fūr*, which is the Latin for thief. Or perhaps Mr. Labouchere would have expressed a desire to see the balance-sheet of the University, and then one fine day the bubble would have burst and the promoters have levanted, and the Fellows and Associates have been left singing a song of degrees in a minor key.

The above is an entirely fictitious and extravagant allegory, but there is really good excuse for indulging in such flights of fancy when one reflects on the attitude of the English public in regard to the question of musical degrees and diplomas. The average man, as it was recently pointed out in a lecture delivered on the subject by Mr. Akeroyd at a meeting of the National Society of Professional Musicians at Bradford, knows little or nothing about musical titles, and is unfortunately very often quite unable to discriminate between the genuine and the imitation article. Under these

circumstances, it is not to be wondered at that enterprising promoters should avail themselves liberally of the opportunities offered them by the ignorance or negligence of the incurious musical public. Music is often described as the youngest of the arts, and musicians are certainly not wanting in one of the chief attributes of youth—credulity. The aspirant to honours—whether as an executant, a teacher, or a composer—is anxious to gain official recognition of his abilities. In other words, he longs for a degree, and, like the baby in the advertisement, he won't be happy till he gets it. But in his desire to fulfil this ambition he is only too apt to forget Mendelsohn's motto, *Res severa est verum gaudium*—that nothing is worth winning which does not involve serious effort. He overlooks the fact that the value of praise depends on the judgment and character of the praiser, or, to put it in the words recently used by the Bishop of London, that "degrees are worth whatever value can be given to them by the authority which confers them." Proceeding on the naïve assumption that all bodies which confer titles, degrees, or diplomas are on an equality, he approaches the institution which gives him the most generous allowance of initials for the least possible exertion or outlay on his part. At the present moment, we may remark parenthetically, he will suffer from an *embarras de richesses* in making his choice. But when he has done so and gained the coveted diploma, the extreme ease with which the ordeal is passed may excite his suspicions. Mr. Akeroyd, in the paper to which we have alluded, exhibited a diploma on which there appeared the names of two well-known musicians, neither of whom had been present at the examination of the candidate, and they had no knowledge that their names were being used by the promoters of the scheme. He also declared that seven of the Vice-Presidents of one of these bodies had declared that their names "had been improperly used." In the *Musical Standard* of the 12th ult. the editor prints letters from Sir Arthur Sullivan, Sir Herbert Oakeley, and Messrs. Cowen and Cummings, all desiring their names to be removed from the notices of a certain self-constituted College of Music. It were much to be desired that other notabilities were as prompt in disassociating themselves from institutions of dubious character. There can be little doubt that the guileless public are much influenced by names, and the mischief wrought by bogus music schools can be in great measure laid at the door of men of social or artistic eminence who so freely grant the use of their names as Patrons, Vice-Presidents, and the like. It is a matter of notoriety that a little judicious flattery will obtain the name of almost any one if no pecuniary responsibility be incurred. In some cases, as we have seen above, the promoters dispense with all negotiations or formalities, and boldly include in the list of their patrons the names of persons who have never been consulted at all. Colleges of this sort, if we are to believe Mr. Akeroyd, are springing up like mushrooms around us, and the dispensing of diplomas, not worth the price of the paper on which they are printed, goes merrily on. All tastes are catered for in the curriculum of the spontaneously generated Musical College. Thus, in the advertisement of one much discussed institution, we find, in the list of the teaching staff, the professor of musical theory in immediate juxtaposition to the professor of the banjo. Indeed, we have no doubt that if you desired it, you could obtain a licentiate ship of music from this institution on the strength of proficiency in manipulating the bones.

And yet with the evidences of incompetence, of fraud, and of false pretence writ large in the very

prospectives of these mushroom colleges; with ample means at its disposal for the discriminating of the true from the false hood, the bogus from the genuine degree, the public—or at least a certain portion of it—with incredible gullibility keeps on playing into the hands of imposture. Urgent appeals are addressed to us to lend our help in unmasking these schemes, but we really cannot profess a very lively sympathy with people whose misfortunes are the direct result of such extraordinary negligence. If a man is ill and elects to consult a quack in preference to a doctor of established repute, it is his own look out. And if a man, otherwise rational and well informed, prefers to send his daughter to, say, Juggins's Jubilee University, in preference to the Royal College or the Royal Academy of Music, what is to be done? The sympathy which one is prepared to bestow on the victims of imposture is materially diminished when it becomes apparent that their misfortunes are due to careless credulity. The real remedy for the evil is in the hands of the public. If they would only be at pains to consult Whitaker's Almanac or some other equally accessible book of reference, and trust less to specious advertisements, the evil would right itself and the mushroom institutions would disappear as rapidly as they sprang into being.

Lest, however, we should be accused of apathy in regard to the present highly discreditable condition of the Musical Degrees question, we venture to submit the following scheme for coping with the evil. The ratification of the title of R.A. on painters and sculptors rests ultimately with the Sovereign. With this analogy to guide us an attempt might very well be made to secure the passing of a law which should enact that no institution should be empowered to grant degrees or diplomas giving persons the right of adding letters after their names unless they possess a charter or act under the sanction of some high and authoritative direction or power. As a preliminary step, a public meeting should be called, and the leaders of the musical profession invited to form a committee for the purpose of hearing evidence and deciding on the best mode of taking action in the matter. The great object to be gained is to help those who seem unable to help themselves, and to furnish them with some convenient test for discriminating between the *bonâ fide* and the bogus article. And we do not see how this end can be more effectually attained than through the united action of the leaders of the profession in the way we have described.

#### FROM MY STUDY.

I HAVE to thank several correspondents for interesting letters having reference to subjects touched upon in these rambling papers. The Rev. H. A. Kemp Hawkins writes from Chesterfield :—

I venture to send you a copy of the tune usually sung to the "Easter Hymn." I have taken it from the Second Edition of an old book which is in my possession, entitled "The Compleat Psalmody," published in 1749 "for the Author," John Arnold—*Phil-Musicae*. I think this shows that the words of the "Christmas" Hymn were adapted to the "Easter" music, and that the tune was originally intended for the Easter Hymn. I may add that the words in "The Compleat Psalmody" are identical with the words in "Hymns Ancient and Modern," with the exception of "were" for "where" in the last line of the last verse.

P.S.—The name of the composer is not given.

This copy of the tune generally ascribed to Worgan has a stave to each part, the melody being on that next above the bass and given to the tenor voice. For general convenience, I reproduce it here in the

G clef and in the usual key of D, instead of C as printed :—

The musical notation consists of four staves of music. The first staff starts with a G clef, common time, and a key signature of one sharp. It contains the lyrics "Jesus Christ is ris'n to-day, Hallelu-jah." The second staff begins with a G clef and a key signature of one sharp. The third staff begins with a G clef and a key signature of one sharp. The fourth staff begins with a G clef and a key signature of one sharp.

With regard to this communication, my crabbed friend "Y." remarks :—

"Your reverend correspondent proves that the tune was set to the Easter Hymn in 1749. So far, good. We are a step nearer the truth, but his evidence leaves open the question whether the tune was set to a Christmas Hymn at a still earlier date. This is not mere cavil. You know my habit. I take nothing for granted. Mr. Kemp Hawkins's letter seems to me much more valuable as strengthening a suspicion that Worgan did not compose this melody. Let us look at the dates. John Worgan was born in 1724, and when the second edition of 'The Compleat Psalmody' appeared in 1749, he was, of course, twenty-five years old. As 'The Compleat Psalmody' is not mentioned in Lowndes, I cannot say at the moment when the first edition came out, but allowing five years between the two editions, we have Worgan at twenty when the tune was printed. Don't tell me that this is inconclusive. I know it. There is another point. Look at the remarkable liberties taken with the melody, which you can do by comparing the version copied from 'Apollo's Cabinet' last month and that now taken from the 'Compleat Psalmody.' Such alterations are common when a tune has become traditional, but not while the composer is still living. Again, the tune, both in the 'Compleat Psalmody' and 'Apollo's Cabinet,' is anonymous. Is that usual in the life-time of the composer? These considerations give force to my suspicions, but, of course, I wait for proof."

Here I turn to my helpful readers, or such of them as can conveniently consult collections of hymn-tunes somewhat earlier in point of issue than 1749, particularly "The Divine Companion, or David's Harp New Tun'd," Lond. 1722. Should the melody of the Easter Hymn be found there, or in any other book of near the same date, the evidence that Worgan had nothing to do with it will be complete, and, let me add, Y.'s grim self-complacency will be insufferable.

Since we are discussing Worgan, I must not pass over an interesting communication from my friend, Andrew Deakin, of Birmingham, who tells me that his library contains several Vauxhall song-books of the last century, notably one entitled: "The Songs and Ballads sung by Mr. Lowe and Miss Sfevenson at Vauxhall, set by Mr. Worgan. Book the VII., 1758. London. Printed for the Author by John Johnson, opposite Bow Church, Cheapside, of whom may be had the Vauxhall Songs for the Years 1752, 1753, 1754, 1755, 1756, and 1757." Mr. Deakin forwards a list of the Worgan songs, not one of which, however, is known to fame at the present time. It may be added that Worgan was, for some years, organist at Vauxhall Gardens.

Mr. Deakin asks for information concerning Mr. John Wynne, composer of some of the Vauxhall

songs. All the authorities in my library are silent about this gentleman. Can any reader bring him forth to the light?

My Birmingham correspondent continues:

Another matter I wished to write about is that I have a Cluer's "Tamerlane," with a similar frontispiece to the one to "Julius Caesar," described by you in the January MUSICAL TIMES, and that I have a libretto of "Julius Caesar," with the title "Giulio Cesare in Egitto. Drama da Rappresentarsi nel Regio Teatro di Hay-Market, per La Reale Accademia Musica. In Londra: Per Tomaso Wood nella Piccola Bretagna. MDCCXXIV." This book has a dedication, "All' Altezza Reale della Principessa di Galles," by Nicolo Francesco Haym (in Italian). The Argument, in English and Italian, and the *dramatis personae*, in Italian and English, with names of performers—Senesino, Robinson, Durastanti, Cuzzoni, Berenstadt, Boschi, and Bigonzi.

I have just come across the following in the list of deaths in the European Magazine, March, 1783: "Mr. Thomas Lowe, singer at Sadler's Wells, formerly belonging to Drury Lane Theatre and Vauxhall Gardens."

Writing from the Observatory, Crowborough, Sussex, a lady correspondent describes a copy of Playford's "Harmonica Sacra" in her possession.

The volume is entitled "Harmonia Sacra," and is edited by H. Playford. The first book bears the date 1714 on the title-page, which is as follows: "Harmonia Sacra; or, Divine Hymns and Dialogues; with a thorough-bass for the Theorbo-Lute, Bass Viol, Harpsichord or Organ. Composed by the best masters of the last and present age. The words by several learned and pious men."

Then follow two verses, of which the author's name is not given—

Where Musick and Devotion joyn,  
The way to Canaan pleasant is,  
We travel on with Songs Divine,  
Ravish'd with Sacred ecstasies.

No longer do we pass,  
Thro' a dry barren wilderness;  
But through a land where Milk and Honey flow,  
The Paths to Heavn above leads thro' a Heavn below.

The book is printed by Pearson, sold by Young, at the Dolphin and Crown, in St. Paul's Churchyard, "where may be had Mr. Purcell's 'Orpheus Britannicus' compleat."

The frontispiece represents three female figures, the centre one playing a bass viol, that to the right a harp, and that to the left a lute. Above are two cupids, holding between them a scroll, bearing the words "Harmonia Sacra"; and in the lower part of the picture is a bird's-eye view of a landscape (doubtless intended for the world), above which the musicians are seated among the clouds.

The first book is dedicated to "the Queen's most excellent Majesty," and contains a preface "To the Reader." The second book, which is bound with the first, has a similar frontispiece. The title is also the same as that of the first book, but the two verses given above are omitted and replaced by the following lines, headed "Mr. Waller, of Divine Poesie":—

Angels and Men, assisted by this Art,  
May Sing together, though they dwell apart.

This book is "printed by Ed. Jones for Henry Playford, at his Shop near the Temple Church, and at his House over against the Blue-Ball, in Arundel Street in the Strand." It is dated July 1, 1693, but the number of the edition is not given, though it must be either a first or second, as the first book is a third edition.

It would thus appear that the second book had been published twenty-one years earlier than this copy of the first, and not originally bound with it; but it is possible that the title-page of the latter may have been lost or disfigured and replaced by one of later date; for the title, &c., of the first book has been stuck on to a leaf while that of the second book is printed on the leaf itself.

This book is dedicated to Henry Aldrich, D.D., and, instead of an address to the reader, there follow three poems. The first is to Dr. Blow and Mr. Purcell, praising the excellency of their compositions, and is signed H.

Sacheverel. The other two poems are both to Henry Purcell, the first signed T. B., the second by "an unknown hand." The volume contains sacred compositions by Purcell, Blow, Clarke, Pelham Humphrey, Weldon, Norris, and others. H. Purcell and Blow's works are very numerous, and include the famous anthems "O give thanks" by the former, and "I beheld, and lo, a great multitude," by the latter.

There is a separate title-page at the end for "Two Divine Hymns" by Jer. Clarke.

My fair correspondent will be interested to know that the first edition of Book I., "Harmonia Sacra," was published in 1688 and the first edition of Book II. in 1693. The date of the second edition, Book I., I cannot ascertain without further search, but there was a third edition, "much enlarged and corrected," in 1714, when also a second edition of Book II. appeared, "very much enlarged and corrected." It appears, therefore, that my correspondent possesses the third edition of Book I. and the first edition of Book II. The two verses quoted as following the title in Book I. I am unable to identify, but the lines ascribed to Waller occur in "Of Divine Poesy," first Canto—one of the "Divine Poems" written at the age of eighty-two. I give them here, with the immediate context:

The church triumphant, and the church below,  
In songs of praise their present union show;  
Their joys are full; our expectation long;  
In life we differ, but we join in song.  
Angels and we, assisted by this art,  
May sing together, tho' we dwell apart.

"Angels and men," as quoted in "Harmonia Sacra," is certainly more elegant than "Angels and we."

In the course of my reading this month I have lighted upon a pamphlet entitled "An Essay for Promoting of Psalmody. London. Printed for J. Holland, and sold by J. Morphew, near Stationers' Hall. 1710." There is no name on the title-page, but the dedication to Queen Anne, that "truly Royal Patroness of Endeavours for the Service of Church and State," is signed by no less a person than Nahum Tate, who, by the way, wrote it some time after the appearance of the Tate and Brady version of the Psalms. I fancy the pamphlet is now rare. The only copy I know is the one now before me, bound in a volume with others, by different hands, on the same subject. Some reference to its contents may, therefore, interest my readers.

As a poet, Tate may be excused for using high-flown language, even in his preface, where he styles Psalmody "this fairest Daughter of Devotion and Darling of Protestants beyond Sea," and "this exiled Princess not yet restored to her proper Seat and Splendour." To Psalmody as a Princess he addresses, by way of appendix to his arguments, a long invocation of a specially rhapsodical character: "Awake, Appear, O Princess of Divine Praise! Does not the Season smile upon thee? Heark! is it not the Voice of thy Beloved that calls to thee from Above and tells thee the Winter is past, the Rain gone, and the Time of Singing come?" The Princess responds, also from "Solomon's Song": "Blow, thou North Wind, and come, thou South; blow upon my Garden that the Species (*sic*) may flow out," &c. Fired by this response, Tate exclaims: "What! shall Stage Sirens sing, and Psalmody sleep? Theatres be thronged, and thy Temples empty?" No; the "celestial Charmer" will return, and "then may we maintain a Commerce between Earth and Heaven, and commence our Heaven upon Earth, since" (Waller's lines appear to have been a favourite quotation)—

Angels and we, assisted by this Art,  
May sing together, tho' we dwell apart.

The value of the pamphlet consists not in its assertion of the duty and the beauty of public praise,

but in its evidence as to the condition of English Psalmody under the last of the Stuarts. This was exceedingly low. Tate quotes a Doctor Bray, who, in order to tempt into church the young men loitering in the churchyard or neighbouring fields, ordered a Psalm to be sung. "They came flocking into the Church," writes the artful Doctor, "where, by this means, we had 'em present at the Prayers and Preaching." Another witness, the Reverend Doctor Woodward, testifies: "When I first came to my Parish, I found to my great grief, the People very ignorant and irreligious; the place of Divine Worship indecently kept; the public Service neither understood nor attended . . . and the Divine Ordinance of Singing Psalms almost laid aside." Dr. Woodward amended this by teaching "three or four Youths the Skill of singing Psalms orderly and according to Rules," which example spread till, "to the joy of all pious Souls, our Shepherds, Ploughmen, and other Labourers at their work, perfume the Air with the melodious Singing of Psalm." It is worthy of note here that Tate never once, throughout his tract, refers to an organ or other musical instrument; the parish clerk being the only source of "light and leading" within the range of his observation. There is other evidence to show that, as far as Psalmody existed at all in parish churches, it did so under the conditions imposed during the rule of the Puritans and still observed by the bulk of Scottish Presbyterians.

Tate mentions as one obstacle in the way of good Psalmody, the choice of unskilful Parish Clerks, because "as the Clerk sings, so generally does the Parish." He adds that there are so many unskilful Parish Clerks by reason that the pay is not sufficient to attract better men. As a remedy for this state of things, he makes a notable suggestion: "I would humbly propose that whatever Metre-version of the Psalms shall be establish'd and made the national Book, that the Profits, which would then be Considerable, should be disposed of to the Benefit of Parish Clerks; because a single Mite once cast in to commence such a sacred Treasury, may occasion Donations and Settlements sufficient to rescue this noble Part of Divine Worship from Contempt."

Our author gives various other reasons for the low state of Psalmody, such as "want of Countenance from our Quality and Gentry," of whom he says: "You may hear them in the Responses and reading—Psalms, but the giving out of a singing-Psalm seems to strike them dumb." Why is this? In answer, Tate has a fling at Sternhold and Hopkins: "Can we suppose our persons of Quality and Gentry (arriv'd to the nicest Taste of Verse and accustomed to the politest Poetry on other Occasions) will ever be brought to sing in Divine Worship what makes sensible People smile to hear a Clerk read?" Tate finds another reason in the fact that not more than half-a-dozen tunes are used in any given church, thereby causing monotony and indifference; yet another is an unskilful and unmusical manner of singing. He mentions, also, the neglect of Psalm-singing in families, and the omission to have it taught in schools.

Tate incidentally refers to the prejudice against new metre versions of the Psalms, and *à propos* tells a story with which I will close this notice of his pamphlet: "The late Bishop of Ely, upon his first using his Brother Dr. Patrick's new Version in his Family Devotions, observed (as I heard himself relate the passage) that a Servant-Maid of a musical Voice was silent for several Days together. He asked her the Reason, whether she were not well, or had a Cold, adding that he was much delighted to hear her because she sang sweetly and kept the Rest in Tune. I am well enough in Health, said she, and have no

Cold, but, if you must needs know the plain Truth of the Matter, as long as you sung Jesus Christ's Psalms, I sung along with ye, but now you sing Psalms of your own Invention, you may sing by yourselves."

The other day came a tapping at my study door. I thought of Poe's Raven, and sternly demanded, "Who is there?" But it was certainly not the evil bird which answered in the sweetest of voices, if with an absence of logical connection, "Please, Mr. X., may I come in?" The owner of the voice followed it into the room, and my friend W.'s pretty niece and housekeeper, Evalina, stood before me. She seemed in trouble, poor child—was, in fact, so full of it that she could not wait for me to ask how she did. "Oh! Mr. X., I fear Uncle is in a bad way. I have just read that the influenza sometimes leaves temporary insanity behind it, and the poor dear has been writing more and worse doggerel than I can ever remember. I find it all over the house, but he goes on scribbling, and often laughs aloud at his own lines, which appears to me symptomatic of very grave delusions. I have brought you one of the worst examples. May I read it?" "Certainly, my dear." "It is called 'The Paper Chasers,' and there are six stanzas; but oh! Mr. X., some of his pieces contain sixty!"—

As I was out a-walking,  
All in the month of May,  
I met a schoolboy hastening,  
And thus to him did say:  
"Pray, tell me, gentle schoolboy,  
Why 'tis you run so fast?  
Such puffing and such panting  
In reason cannot last."

"Oh, sir," said he, "I pray  
Do not my steps arrest:  
If you're an Ancient Mariner,  
I'm not a Wedding Guest.  
Look here now, guv'nor, loose me,  
For I must hasten on;  
It is a chase of paper,  
And prizes may be won."

With glittering eye I held him:  
"Why hunt such game, my boy?"  
"There's that upon the paper  
Which is my sweetest joy."  
"And what may it be, youngster,  
You so desire to get?"  
Said he, "Oh, bother! letters  
Of the Roman alphabet."

I answered, as I marvell'd,  
"On me try not your games!"  
"Oh, that be blowed! the letters  
We tacks 'em to our names.  
Jones Minor's got a Mus. Bac.,  
Bloggs is a F.C.O."  
"And what are you?" I queried:  
"He hung his head full low;

Then blushed and said, "I'm nothing;  
Leastways, I am Mus. Doc.,  
But all the big boys jeer me,  
And at my letters mock.  
They call me 'Low Toronto'!—  
But you should note the glee  
With which, on meeting Muggins,  
I cry, 'Yah! L.T.C.!'"

"Fights!! I just should think so;  
Ring each afternoon,  
And often in the evening,  
When shines the orb'd moon.  
Yet still we chase the letters—  
O do, Sir, let me be,  
For there, in reach most easy,  
Are L. and M. and C."

Evalina handed me the wretched paper with a flushed face. "My love," said I, "this looks very serious. As a composition it is only fit for the *Hanwell Padded-Room Gazette*, but the subject is a worse sign. A poem on the chase of alphabetical letters, forsooth! That way, assuredly, madness lies." "Dear Mr. X.," cried the pretty lass, "what is to be done?" "We shall see," I answered, "but that parcel in your hand! More *pièces de conviction*?" "No," replied Evalina, "it is a book containing scores and scores of ballads from the Catnach Press. Poor

Uncle 'picked it up,' he said, down in town, and since then has grown steadily worse." "That explains much," I interrupted, "he was always impressionable, and I noticed in his 'Paper Chasers' a flavour of Catnach, without the unconscious humour." "I have brought the book to you," resumed my young friend, "because I know you will keep it out of Uncle's way." "That, indeed, I will," was my reassuring answer; "Now run home, like a good girl, and look after poor Uncle. I will call round in the evening and see into his mental condition."

Evalina departed, all smiles, not suspecting that I had hurried her away in order to dip into Catnach myself. No need for alarm, friendly reader. I am not impressionable and never write verse.

"An illustrated song-book, indeed!" I murmured, as leaf after leaf of the album in which Catnach's effusions had been pasted was turned. "O Fletcher of Saltoun, if the people's songs be mightier than the parliament's laws, this is an instructive volume." The collection was made, I should say, by a patriotic Irishman, and the fact, if it be one, may help to explain the first curious thing that struck me—namely, the survival in those ballads of the Napoleonic legend. Napoleon must have strongly moved the imagination of the Irish Celts by his dazzling achievements, and excited their sympathy by his hostility to England. Hence, perhaps, the survival aforesaid. One song is entitled "Napoleon's Farewell to Paris." It has two verses of introduction into which the author, as may frequently be found, brings as many classical names as possible, and slings words about with less regard to sense than sound. Here is the second stanza:—

At eve when Centaur does retire, while the ocean gilds like fire,  
And the Universe admires our merchandise and store,  
Commanding Flora's fragrance, the fertile field to decorate,  
To illuminate that Royal Corsican again on the French shore.

In the third Stanza, Napoleon himself speaks, thus describing himself—

My name's Napoleon Bonaparte, the conqueror of nations,  
I've banished German legions, and drove Kings from their throne,  
I've trampled dukes and earls and splendid congregations,  
Though they have now transported me to St. Helena's shore.

The illustrious speaker goes on to protest that the cause of his downfall was not parting from his consort. He traces it rather to meddling with the house of God, "whence coin and golden images by thousands away I tore." He firmly believes that he was "sold" on the 18th day of June, nevertheless he has the consolations of memory—

I'm an allied oak, with fire and sword I made them smoke  
I've conquered Dutch and Danes, and surprised the grand Signor,  
I've defeated Austrians and Russians, both Portuguese and Prussians,  
Like Joshua, Alexander, or Cesar of yore.

In another song (headed by a rough cut of the Prince of Wales as a youth) Napoleon is represented as appearing in a dream. He is "clad in green," with the trumpet of fame in his hand, and on his brow valour and vigour. Here the conqueror poses as the champion of liberty—

As a soldier, I bore both the heat and the cold,  
I marched with the trumpet and cymbal,  
By the dark deeds of treachery I have been sold,  
Though monarchs before me did tremble.  
On the plains of Marengo I tyranny hurled,  
Wherever my banner the eagle unfurled,  
'Twas the standard of freedom all over the world,  
And a signal of war, cried Napoleon.

The most curious of these ditties is one entitled "Young Napoleon; or, the Bonny Bunch of Roses," sung to the tune of "The Bunch of Rushes, O." Here the narrator, wandering abroad "one morning in the month of June,"

espied a female,  
Seemingly in grief and woe,  
And conversing with young Bonaparte  
Concerning the bonny bunch of roses, O!

The female turns out to be the Empress Marie Louise, and by the bonny bunch of roses we are to understand the British Isles. Young Bonaparte is, of course, the Duc de Reichstadt. The youth begs his mother to have patience until he is old enough to command an army—

I will raise a terrible army,  
And through tremendous dangers go,  
And in spite of all the universe,  
I will gain the bonny bunch of roses, O!

He proceeds to explain that his father lost the roses through the Russian campaign, and at this point his mother interrupts—

Now, son, ne'er speak so venturesome,  
For England is the heart of oak,  
England, Ireland, and Scotland,  
Their unity has ne'er been broke.  
And, son, look at your father,  
In St. Helena his body lies low,  
And you will follow after,  
So beware of the bonny bunch of roses, O!

Upon this, with startling abruptness, the Duke proceeds to take farewell of his mother in the character of a moribund—

So, mother, adieu for ever,  
Now I am on my dying bed,  
If I had lived I should have been clever,  
But now I droop my youthful head.  
For while our bones do moulder,  
And weeping willows o'er us grow,  
The deeds of bold Napoleon,  
Concerning the bonny bunch of roses, O!

The condition of the sheets upon which these songs are printed indicates that they are a comparatively recent issue, and it is certainly strange to find the legend of the Napoleons existing deep down among the masses of the people, to whose imagination it must, therefore, strongly appeal.

I shall return to Catnach, provided the book can be kept from W.

Since writing as above with reference to the "Easter Hymn" and Worgan, I have received an important letter from Mr. Colin Mackenzie, of Dolphinton, N.B., who pretty clearly makes it plain that Worgan had nothing to do with the tune ascribed to him:—

On reading your delightful article in THE MUSICAL TIMES of the 1st inst., I was much interested in your remarks on the tune usually set to "Easter Hymn," and struck with the similarity of the melody there given and the one in our Scottish Hymnal (Edition revised to May, 1889).

The author or source there given is "Lyra Davidica, 1708." On observing this divergence of opinion between you, "Y.", and the Scottish Hymnal editor, I applied to the recently published work of James Love, Falkirk, on "Scottish Church Music: its Composers and Sources," and transcribe what he says on "Easter Hymn":—

"'Easter Hymn,' No. 54 (First Tune), S. H., is in the above work [he is here speaking of the 'Lyra Davidica'], harmonised in two parts (treble and bass), and set to the hymn 'Jesus Christ is risen to-day.' It is erroneously assigned in many collections to Dr. Worgan, who was not born in 1708. It is found in Comfort Gilson's Collection, published at Edinburgh in 1759. This is probably one of its earliest appearances in a Scottish collection. . . ."

Love says the "Lyra Davidica" was published in London in 1708.

X.

#### A DICTIONARY OF HYMNOLOGY.\*

If it be true that authors of hymns would be wise to learn something about music, it is certainly equally true that church composers would be wise to give some attention to the history of the hymns they are so frequently called upon to set. The literature

\* "A Dictionary of Hymnology." Setting forth the Origin and History of Christian Hymns of all Ages and Nations. Edited by the Rev. John Julian. (London: John Murray.)

on this subject, if not absolutely meagre, has hitherto been so disjointed and scattered that only a specialist could afford the time to gather it together for study. Of course all who are interested in hymns (and who is not?) know well the volume "Singers and Songs of the Church," by Josiah Miller, published by Longmans about twenty-five years ago. But valuable as this is, not only for its interesting contents, but also as suggesting the lines on which a more exhaustive work might be constructed, since it was written, much additional information has been gathered together by the numerous committees or individuals who have had the responsibility of issuing hymnals. It was natural, therefore, in the ordinary course of events, that someone should come forward and try to bring within the limits of a book of reference the enormous mass of facts which surround our national hymnology. It is impossible to give too much credit to the Rev. John Julian for his courage in facing such a task, or too much praise for the admirable manner in which he has fulfilled it. The result of his labours is a volume of 1,600 pages, closely printed, abounding with facts of the greatest interest. People talk of the *romance* of hymn tunes and their composers, but the romance of hymns and their authors is not a whit the less thrilling and fascinating. The extent of the area of this field of literature may perhaps be grasped when one reads that probably 400,000 hymns have been written in, or translated into, languages of not less than 200 in number. The Germans have contributed the largest number, then come, in numerical order, the English, Latin, and Greek hymns. Also, it must not be forgotten that hymns are distinctly cosmopolitan: no sooner has an author written a beautiful hymn in his own native tongue than some sympathetic reader belonging to another nation is caught by its spirit and strives forthwith to produce a translation for the benefit of his fellow-countrymen. This constant interchange of religious sentiment is in itself deeply romantic and touching. But the romance of hymnology presents to us another phase not less remarkable; it is this—the successful hymn-writer is not always to be found on the roll of famous authors or poets; some of our most cherished and beautiful hymns have been left to us by comparatively unknown persons, men and women whose only qualifications have been a warm heart, a deep sense of religion, and a keen appreciation of that simple rhythmic motion which constitutes the primary essence of stanzas which are destined to live in the hearts of a people. All practical musicians have had some unpleasant experience of the difficulty of setting to music words, which, full of rich thought, are often expressed in such irregular rhythm that our art has refused to lend itself to their interpretation. Herein lies the secret of the failure of many writers endowed with real and undoubted poetic gifts when they have posed as authors of hymns. A true hymn is not necessarily a poem; a veritable poem is generally unusable as a hymn. Even such an exquisite lyric as "Lead, kindly Light," is far from satisfactory when viewed as a hymn; and perhaps it is not unfair or untrue to say that no composer has yet succeeded in finding a genuine musical rhythm in which to clothe it. Perhaps this distinction between poems and hymns is better illustrated by the works of Keble than any other author. The "Christian Year"—a storehouse of charming imagery, the outgrowth of a complete mastery of Christian symbolism, and burning with religious fervour—has provided comparatively few stanzas suitable for hymns; and many sets of words appropriate to the Church seasons, which are found in the "Christian Year" as poems, are so ill adapted for hymns that their place has been necessarily

supplied for our hymn books by hands less gifted with poetic skill. But a most important fact hangs upon this—namely, that *the people* (as represented by editors and those who know popular wants) actually alter the words of a set of stanzas, if by so doing a lyric may be moulded into the shape required for general use. We shall probably never hear our congregations at Christmas sing—

Hark, how all the welkin rings,  
Glory to the King of kings.

simply because very few children have the least notion what a "welkin" is, and it is quite possible that many grown-up people would be glad to turn out the word in Skeat's Dictionary. And yet "Hark, the herald angels sing" is not quite satisfactory; heralds precede an approach; the heavenly host sang *after* the Nativity. In the same hymn, the original lines—

Pleased as Man with men to appear,  
Jesus, our Immanuel here,

are certainly not good; "with men t'appear," and the treatment of "Immanuel" as a word of only three syllables, are decided blemishes. Can any one doubt that the accepted version is better?—

Pleased as Man with man to dwell,  
Jesus our Emmanuel.

Take another instance. In the beautiful hymn "Lord, in this Thy mercy's day," Izaak Williams wrote—

Supplication on us pour,  
Let us now knock at the door, &c.

Surely the accepted version is far better—

Lord on us Thy Spirit pour,  
Kneeling lowly at the door, &c.

although it must be owned that the original simile is here partially lost. When once a change is deemed advisable it is curious to note the number of emendations which are issued from time to time. In the well-known hymn "Hail to the Lord's Anointed" J. Montgomery wrote the following closing line—

His Name, what is it? Love.

No one can possibly defend this line as portion of a hymn; but here are the changes to which this line has been subjected in various books—

That Name to us is Love.  
His holiest Name is Love.  
His great, best Name of Love.  
Jesus, sweet Name of Love.  
The one great Name of Love.  
His changeless Name of Love.

Perhaps one of the most remarkable cases of a hymn being "editorially constructed," if one might be allowed the expression, is found in "Blest are the pure in heart." The four stanzas usually found in our Hymnals consist of two by Keble (selected from a poem of seventeen stanzas) and two by an editor. The first and third stanzas are the originals, and the other two (which are certainly very meritorious) are said to have been submitted to Keble for his approval. Another hymn, which has undergone the most extraordinary changes is C. Wesley's

Hail the day that sees Him rise,  
Ravish'd from our wistful eyes.

The original was first published in 1739, after which it appeared in a great many very different shapes until 1820, when it was published by Cotterill in five stanzas, altered considerably by him, but very nearly what we now use; but the hymn still wanted its crowning beauty, the addition of "Hallelujah" to each line. This was done in 1852 by the Rev. G. C. White. The beautiful hymn, "The sun is sinking fast," is a translation, by Caswall, from the Latin "Sol

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preceps rapitur, proxima nox adest"; but the original Latin words have been irrevocably lost; great efforts have been made to find them, but in vain.

The study of hymns gives a highly important insight into the theological condition of thought in special periods, and also into the poetic sentiment from time to time. With the former it is not our province to meddle, but as a specimen of morbid realism perhaps no hymn ever surpassed that published in 1746 by Charles Wesley in his "Funeral Hymns." It has been eliminated from most of our modern collections but still retains its hold in certain quarters. The first stanza will suffice for quotation:—

Ah! lovely appearance of Death,  
What sight upon earth is so fair?  
Not all the gay pageants that breathe  
Can with a dead body compare.  
With solemn delight I survey  
The corpse when the spirit is fled;  
In love with the beautiful clay,  
And longing to lie in its stead.

The tune to this, appropriately termed "Funeral," two copies of which are before us, is as dismal as the author of the words could have desired. As an example of clumsy word-painting perhaps the following stands unrivalled; it is from Madan's Collection (Fifth Edition, 1767), and is entitled "Jonah's Prayer." Here are the first two stanzas:—

Aloud I cried, aloud I prayed,  
When in the Fish's Belly laid,  
And Hell's deep gloom I saw:  
The foaming billows dashed around,  
But, oh, more awful still I found  
The terrors of Thy law.

The sea-weeds wrapt about my head,  
The hoary deep Thy wrath displayed,  
And still increased my fear:  
Wave followed wave with dreadful noise,  
And seemed to drown my feeble voice,  
But yet my God could hear.

A whole volume might be written on the various attempts at throwing the Psalms into metre. A good example of the change, one might almost say evolution, of poetic conception and treatment of the same ideas is to be found in the innumerable versions of Psalm xxiii. (The Lord is my Shepherd). Most of us can recall the quaint stanzas of Sternhold and Hopkins:—

The Lord is only my support,  
And He that doth me feed:  
How can I then lack anything  
Whereof I stand in need?  
He doth me fold in coats most safe,  
The tender grass fast by;  
And after drives me to the streams  
That run most pleasantly.

Passing by numerous versions, all of them interesting, we can point to Addison's noble and dignified rendering, a landmark in our literature—

The Lord my pasture shall prepare,  
And feed me with a Shepherd's care;  
His presence shall my wants supply,  
And guard me with a watchful eye;  
My noonday walks He shall attend,  
And all my midnight hours defend.

It would be thought that after this no one would essay another version of this Psalm; but there steps in here a modern hymnologist, but lately laid to his rest (Sir H. Baker), whose exquisite rendering has become a household treasure—

The King of Love my shepherd is,  
Whose goodness faileth never;  
I nothing lack if I am His  
And He is mine for ever.  
  
Where streams of living water flow  
My ransomed soul He leadeth,  
And where the verdant pastures grow,  
With food celestial feedeth.

Enough has been said to show the mass of interesting facts which are brought together in this

"Dictionary of Hymnology," but in addition to information as to the history and origin of every hymn, there are to be found admirable articles on Latin, Dutch, Greek, Italian, and English Hymnody, English Psalters, and other kindred subjects, full of the results of patient research. To the musician many thoughts are suggested by its pages—for example, the alteration of hymns to suit public taste or wants, bears a strong analogy to the gradual changes which many of our old English Psalm Tunes have undergone since their first appearance. From time to time purists spring up who, scandalised with the liberties editors have taken with the words, have proposed to go back in every case to the originals, purely and simply; but it is soon found that in many, probably in the majority of cases, the changes are improvements. Of course some editors have manipulated the texts with an unjustifiable and wanton hand, and if space permitted we could give some interesting and amusing examples of such ruthless "improvements"; but sooner or later the fact must be recognised that church-goers claim their right to have a voice in the construction of their hymns, just as much as the masses assumed a right to construct their political ballads. *Musical purists* also turn up from time to time who call aloud for the old English tunes to be restored to their original shape. But here, too, it is soon found that many of our most favourite tunes have been vastly improved by popular consent. Look at the awkward rhythm of the old editions and say candidly if you do not think them unbearable musically, useless practically! We heartily recommend this Dictionary to those who rightly value the many-sided importance of hymns as a comfort to the weary, a code of theology to the simple-minded, a source of communion with God to the devout worshipper, and, to all, a friendly hand and guide through the complicated and dark mazes of life.

J. S.

#### BROKEN MUSIC.

A FEW weeks since an enquiry respecting the meaning of "broken music" appeared in *Notes and Queries*. Shakespeare frequently refers to "broken music"; for example, in Henry V. we find: "Come, your answer in broken music; for thy voice is music, and thy English broken: therefore, queen of all, Katharine, break thy mind to me in broken English." In "As you like it": "But is there anyone else longs to see this broken music in his sides"; and again, in "Troilus and Cressida": "Fair Prince, here is good broken music." In all these instances it is manifest Shakespeare was punning on a well-known and generally accepted musical term. Broken simply meant in parts, or parts of a whole. It was used by various authors in describing the administration of doles in the shape of "broken meat." The late Mr. William Chappell wrote: "Broken music means the music of stringed instruments, in contradistinction to those played by wind. The term originated probably from harps, lutes, and such other stringed instruments as were played without a bow, not having the capability to sustain a long note to its full duration of sound." Subsequently Mr. Chappell changed his opinion, and concluded that "broken music" meant the combination of stringed and wind instruments. Sir George Macfarren adopted this view, and wrote: "It was the custom in this country in earlier times to assort the viols together, hautboys together, shawms together, and a class of one instrument was called a consort; thus there might be a consort of viols, or a consort of hautboys; and at that time it was rare, but not entirely unknown, to have a mixture of one consort with another consort: and there is a passage of Lord

Bacon's which refers to the mixture of one consort with another, and then it had the name of broken music." Sir George Macfarren seems, however, to have mis-read Lord Bacon, for the passage referred to, from his "Essay of Masques and Triumphs," runs thus: "I understand it that the song be in the quire, placed aloft, and accompanied with some broken musicke." Surely this is not difficult of comprehension: the "song in the quire" was the vocal music—the singing; and the "broken music" was the accompaniment in parts by various instruments, so described to distinguish it from an accompaniment on a keyboard instrument, such as the organ or spinet. In "Troilus and Cressida" there is a passage immediately preceding the quotation given above, which explains "broken music." We read, "What music is this?" and the reply is, "I do but partly know, sir; it is music in parts." It seems, therefore, that in Shakespeare's time instrumental part-music was popularly known as "broken music"; but that there was a more strict use of the term by musicians is evident from a remarkable manuscript volume in the handwriting of the celebrated Matthew Locke. This interesting book is a tall folio bound in calf with the arms of King Charles II. on the covers, and contains compositions by Locke, given by him to the King. The title in the composer's autograph is as follows: "Compositions for Broken and Whole Consorts, of two, three, four, five and six parts, made by Matthew Locke, Composer in Ordinary to his Majestye." A "consort" consisted of six viols, usually kept in one case, and when the whole of the viols were played together it was called a "whole consort," when less than the six it was called a "broken consort." This is exemplified by the various pieces in Locke's volume. The duets are written for two bass viols, the three-part compositions for two treble viols and a bass, and the six-part pieces for the whole "consort."

W. H. C.

RUBINSTEIN, in his recently-published *brochure*, regards the steady increase in the numbers of female musicians as one of the signs of the decline of his art. He denies to them the principal requisites, both as interpreters (excepting as vocalists) and as composers. "It is a puzzle to me," he says, "that music—of all the creations of the mind of man the noblest, most beautiful, most refined, and most spiritual—is so unattainable by woman, who is a compound of all these qualities." Here, indeed, is an adroit blending of depreciation and eulogy. But the contention that women are unable to achieve distinction as composers will be very keenly challenged. At the present moment women are as numerously represented in the department of song-writing as in that of fiction. The Mendelssohn scholarship has twice been won of late years by women—Miss Maude V. White and Miss Marie Wurm—Miss Agnes Zimmermann is known as a composer of songs and pianoforte music, the compositions of Alice Mary Smith (Mrs. Meadows White) have been welcomed by choral societies, and the instrumental compositions of Miss Ethel Smythe have been heard in the course of the last two seasons at the Crystal Palace and Henschel Concerts. In France women composers are worthily represented by Madame Augusta Holmès and Mdlle. Chaminade. The latter has won recognition chiefly as a writer of songs and pianoforte music, but has also essayed the higher walks of orchestral composition. Madame Holmès, who, though of Irish parentage, was born in Paris, has a predilection for working on a large canvas. She has composed several dramatic symphonies which have been produced at the Pasdeloup

Concerts and those of the Conservatoire, and has now just completed a musical drama in four acts, entitled "La Montagne Noire," which will possibly see the light at the Opéra. Madame Holmès, we may add, has just been interviewed by the *Indépendance Belge* on the occasion of her visit to Brussels, where selections from some of her principal works have been brought to a successful hearing. She describes herself as having "a man's soul in a woman's body," and attributes her fondness for chivalric subjects to the education given her by her father, who was a "rough old soldier." Her chief musical instructor was César Franck, and she had the good fortune of making the acquaintance of Wagner, whom she regards as "the greatest and most fertile of melodists." Madame Holmès is an ardent Wagnerian, not only in principle but in practice, for she has always written her own librettos.

THE programme of the next Leeds Festival is now practically complete. Here it is:—Wednesday morning—"Elijah" (Mendelssohn). Wednesday evening—Cantata (written for the Festival) "The Egyptian Maid" (F. H. Cowen); Symphony in F, No. 8 (Beethoven); Overture, "Le Carnaval Romain" (Berlioz). Thursday morning—Requiem Mass (Mozart); Psalm, "When Israel out of Egypt came" (Mendelssohn); Symphony—written for the Festival—(Frederic Cliffe). Thursday evening—Selection from "Die Meistersinger" (Wagner); Ballad for Orchestra, "La belle Dame sans merci" (A. C. Mackenzie); Selection, "Tempest" (Sullivan); Overture. Friday morning—Mass in B minor (Bach). Friday evening—Symphony in B flat, No. 1, "Spring" (Schumann), or Schubert's Symphony in C; Short Cantata, "Arethusa," first performance (Alan Gray). Saturday morning—Psalm (in 12 parts), "De Profundis" (Hubert Parry); Cantata, "Song of Destiny" (Brahms); Dramatic Cantata, "Spectre's Bride," to be again considered (Dvorák). Saturday evening—Selection (Handel); Symphony-Cantata, "Hymn of Praise," "Lobgesang" (Mendelssohn). The most noticeable feature in the scheme is the paucity of new works. There are but three—Mr. Cowen's Cantata, Mr. Cliffe's Symphony, and Mr. Alan Gray's short piece, "The Arethusa"—in all less than three hours' music. We do not grumble. In former years Leeds attempted too much. "Elijah" returns to its old place at the head of the programme, but "The Messiah," which it was at one time proposed to reinstate, is still "out in the cold." The other selections call for no remark. The Festival Chorus has been gathered from six West Riding towns, Leeds contributing 109, Bradford 53, Huddersfield 53, Halifax 53, Dewsbury 33, Wakefield 12. Total, 313. All this is for the better.

We are glad to find a clergyman standing up, in the columns of the *Morning Post*, for the village church orchestras of half-a-century ago; or, rather, for the principle their existence involved. He writes: "Those of your readers who can look back to fifty years ago will remember how in almost every country village there was a local orchestra, which has since been banished by the general introduction of the organ and harmonium. It is the fashion to regard the musical performances of those days as uncouth and grotesque, and it is true that in many places the discords were predominant over the harmonies, and that the effect produced was calculated rather to diminish than to increase the devotion of the worshippers. Yet there was a heartiness in it all which we sometimes miss nowadays; and it is certain that

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in our country villages to-day the most staunch and regular in their church attendance among the older inhabitants are, many of them, those who in their younger days belonged to the church orchestra. Since those days there has been a very marked advance in musical knowledge and culture all over the Kingdom, and not only are there many more who would be glad to give their help in the Church Services, but instructors are more easily procurable, music is cheaper, and the performances of even a village orchestra would be much more artistic than in those bygone days."

AMONGST the new instruments recently advertised by Messrs. Besson and Co. there is one to which the attention of musicians should be particularly directed. This is called the "Pedal Clarionet," and is a B flat clarinet sounding two octaves below the normal pitch. Writers for the orchestra have long felt the want of an instrument of rounder tone than the contra-fagotto for the bass of the wood-wind. The bass clarinet is a great gain in this respect, and it certainly seems as if the new instrument would complete the family of single-reed instruments most effectively. But how enormously difficult it is to get any novelty of this kind taken up! Orchestral Concerts mainly concern themselves with the works of the old masters, who have not written for the new instrument; while if a modern composer were to write for it he would only render his work difficult of acceptance, unless he were a man of the very front rank. Wherefore, gentlemen composers of the very front rank, we look to you to give inventors of new instruments a chance. Do not persistently write for the same combinations of instruments as Beethoven happened to have at his command, butbethink you whether your next Symphony might not be effective with tubas instead of trombones, with six varieties of clarinets, with bass flutes, or twelve horns, or at least something new in tone-colour.

THE London committee in connection with the forthcoming International Musical and Dramatic Exhibition (Vienna) are at last doing something. One of these gentlemen writes to a friend: "We are at the eleventh hour, but still in time. The cause of delay has been want of funds; only lately we have learnt that Vienna can only contribute a comparatively small sum towards the expenses. Baron Ferdinand de Rothschild has come to the rescue by initiating an English subscription which enables us to go on. We have not yet the £2,000 we want, but expect that sum at least will be secured. Subscriptions are payable to Coutts's, 59, Strand, to the account of the English Fund of the Vienna International Musical and Dramatic Exhibition. The Queen has headed the list with £50, as has been announced in public advertisements. Intending exhibitors who have not received invitations may apply to Mr. A. J. Hipkins, 33, Great Pulteney Street, as one of the Honorary Secretaries of the British Loan Section. I ought to add that we are concerned with a loan collection only. The original proposal to arrange for choral, orchestral, and dramatic representations, requiring much more money than we can possibly hope to raise, has been definitely abandoned."

THAT an accurately balanced appreciation of the present is impossible without a knowledge of the past is a proposition to which doubtless most persons would willingly assent. That this knowledge is not always easy to acquire is equally obvious. In our own art valuable help is being afforded almost

every day, not only by the performance of music long since forgotten and very unjustly ignored, but by lectures in which the musical life of olden time is vividly brought before us. The Gresham Lectures, noticed in another column, are of course an instance in point; as another, may be mentioned Dr. A. C. Mackenzie's admirable Lecture on the beginnings of the Modern Orchestra, read before a large and attentive audience on the 3rd ult., at the London Institution, Finsbury Circus. Dr. Mackenzie's clear delivery and the spice of dry humour which flavoured the whole Lecture were much appreciated, and the photographic reproductions of a number of quaint old woodcuts, shown by means of a magic-lantern, created much interest. This Lecture was the first of a series given last summer at the Royal Institution, reports of which will be found in THE MUSICAL TIMES for June and July last.

A LARGE and influential gathering of prominent members of the military and musical professions took place on the 25th ult. in the Banqueting House, Whitehall, on the occasion of a Lecture on Military Band Organisation by Colonel Shaw-Hillier, who pleaded eloquently for certain reforms and improvements. Among other things, he suggested that the status of Army bandmasters should be raised by offering them commissions, and that they should be more in touch with the musical profession; that military bands should be heard in public much more frequently, and that they should also be "inspected." Colonel Shaw-Hillier's views were received with every sign of sympathy by the distinguished company addressed, who were afterwards regaled with a performance, by the Kneeler Hall Band, of military Marches ranging from the seventeenth century to the present day, the earlier ones being played on the instruments for which they were written: cornetti, serpents, flutes douces, &c. General Sir Daniel Lysons, G.C.B., presided at the Lecture, which was given under the auspices of the Royal United Service Institution.

IN a long and interesting letter to the *Manchester Guardian*, apropos of Miss Wakefield's Lectures on the National Music of these islands, Dr. Hiles recently expressed his sympathy with that lady's "wish that earnest efforts may be made to increase the general admiration of our glorious stock of national songs," and instanced as a hopeful sign "the feeling among some of our most progressive composers that in our folk-music we have not only reliable historic evidence of the early artistic fertility of our countrymen, but a noble heritage upon which we must draw as from an almost inexhaustible melodic store, and from which we may derive guidance and inspiration for the future." Such words do good service; British music-lovers generally would do well to take them to heart.

#### FACTS, RUMOURS, AND REMARKS.

MR. CLAUDE R. Low desires to initiate a "short correspondence" in our columns on the art of transposing, he being anxious, to quote his own words, "to hear of anyone gifted as myself, or meet them and test if necessary." We would start such a correspondence at once were it at all probable that evidence would be forthcoming as to the existence of Mr. Low's equal. At present we can only allow our correspondent to set forth his own gifts. He says: "I have met with considerable praise from good musicians on this point (transposing), and not wishing to put myself unduly forward, or boast, I do say I have never met anyone yet whom I could not far surpass. I am strictly an amateur, young, and self-

taught—never having had but twelve lessons in my life (which, by-the-bye, did me no good). I do not play classical music, but go in entirely for accompanying. I think it would be truth to say I could play, and without music too, any hymn or secular song that I knew in any key—and few songs are unknown to me. For instance, I was accompanying at a Concert the other evening, and 'The Lost Chord' was given as a cornet solo. Everyone knows the original key of this, F, and without music I transposed it to G to suit the pitch of the cornet. Many other instances I could give you." We will take the rest for granted.

A CORRESPONDENT calls attention to the following advertisement:—"Wanted, at once, gentleman as Organist, and to help Vicar as Sacristan and Secretary. To live in vicarage, and receive £15 per annum. Gregorian music; small organ; fairly good choir. Country church. Catholic required. Fairly good player and good accompanist. Address, Vicar, Bishop Frome, Worcester." We should like to know the Vicar of Bishop Frome, because it must be that when a Christian minister offers £15 per annum, with board and lodging, for an Organist, Sacristan, and Secretary, a fairly good player and a good accompanist, he himself must be a self-denier—one of those who are "passing rich on forty pounds a year." We wonder how much the reverend vicar offers his kitchen-maid. But it would be still more interesting to meet with the man—no, the "gentleman"—who would apply for the post. He, good sooth, must be Goldsmith's pattern of content—

Happy the man who, void of care and strife,  
In silken or in leatheren purse retains  
A good old shilling.

*Sport, Music, and Drama* (U.S.A.) publishes a list of women who go a-fishing and women who shoot. Miss Lillian Russell is in the first class: "Miss Lillian Russell holds a record for big muskalonge catching in the waters of the Thousand Islands. She went out camping last summer on her vacation, and spent most of the time in taking big fish and gathering odd wild flowers, leaves, plants, and vines. During her outing she boated the largest muskalonge of the summer of 1891, and is said to have hooked, played, and landed the monster without the least assistance from her boatman, although the fair diva had never before cast a line. The boatman was never more surprised in his life, and he hasn't yet gotten over the inclination to talk excitedly about the incident. Some persons were mean enough to say Miss Russell caught the big fish with 'the silver hook' to advertise herself, but this is not true. Fully a dozen anglers in surrounding boats saw the play. Miss Russell is now a devoted rodster."

OUR typical provincial critic appears to be staying at Eastbourne for the benefit of his health, which we hope, in the interest of a world that needs enlivening, will soon be re-established. Passing the time away by noticing a Concert in a local paper, he spoke of Nikita's singing in "Haddock's immortal song 'The Soul's Awakening'" (who is Haddock?) and praised her "extraordinary compass and modulations." In this piece the violoncello and organ obligato "were important elements, so much so, indeed, as to render it almost impossible to dispel the idea of an audience at all imaginative that they were not actually in the very shadow and within the sacred influences of some cathedral." We learn also that, in one of her songs, Nikita's "cachinations" were "exceedingly clever"; also that another vocalist sang an "amusing creation"

by Bevan; also that some duettists "richly merited the plethora of applause again and again evoked." We beg Eastbourne to take good care of this priceless stranger within her gates.

THE Bristol Musical Festival Society has just issued a record of its twenty years' work—an interesting document in many ways, particularly as showing the spread of musical education, and the admirable and long list of works of the highest class that have been given at the eighteen festivals and thirty-four intermediate Concerts held. The report thus concludes: "Self-supporting singing classes, in addition to the choir, under experienced and well-qualified teachers, were established in 1880 in every district in the city of Bristol wherever a sufficient number of pupils offered themselves. In order to place this course of instruction within the reach of all classes the fee was fixed at three pence per lesson. The results have been in every respect highly successful. Out of 3,126 pupils, 1,011 successfully passed examination, and obtained certificates for efficiency in singing at sight, in time and tune, and the fees received have covered the expenses incurred."

MESSRS. PARKER AND SMITH, of Plymouth, are about to hold another competition in the sight-reading of pianoforte music, the prize being a pianoforte, value £50. The competition will take place on Tuesday, the 26th inst., with Mr. Franklin Taylor as umpire. On the last occasion the procedure was as follows: "At the time of competition, the candidates all assembled and inspected the seals of the parcels and the letters of guarantee. The parcels were then opened, and from them the umpires selected three for performance. The umpires having taken up their places behind a screen, where they were unable to see the candidates, the latter were shown into the room one at a time, and were allowed each a few moments to glance through the composition before attempting its performance. The other candidates waited their turns in a distant apartment, quite out of ear-shot."

THE Committee of the Middlesbrough Musical Union have lately initiated a friendly competition among the members, which it is hoped will add interest to the Society's educational work. The questions bear on the music of the last Concert: 1. Which composition do you regard as having the highest musical value, "Rowing homewards" or "There is music on the river," and why? 2. Danby's Glee "Awake, *Æolian Lyre*," is said to exemplify the English School of Composition. What features in the Glee would you adduce in support of this? 3. Who was John Danby? 4. Need a "Glee" always be cheerful? Explain. 5. Point out the use of a certain contrapuntal device in Mendelssohn's "Early Spring." 6. Number the bars in "Eventide" and state in what key you consider each bar to be.—The idea is excellent as stimulating enquiry and research.

THE musical features of the ceremonies dedicating the buildings of the World's Columbian Exposition, on October 12, will be as follows: March for orchestra (John K. Paine); Chorus, "The Heavens are telling," from the "Creation" (Haydn); March and Chorus, from "The Ruins of Athens" (Beethoven); Hallelujah Chorus, from "The Messiah" (Handel); Dedicatory Ode (words by Miss Harriet Monroe, music by George W. Chadwick). The March and the music to the Ode are to be written especially for the occasion.

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THE astounding statement recently made by a contemporary that "Wagner is not popular in Germany, except at Bayreuth," has been beaten by a Vienna paper, which affirms that, on a late occasion of "Siegfried" being performed there, Dr. Hans Richter, who conducted, was the only person in the whole theatre who did not yawn! Will Sir Augustus Harris take this to heart?

AFTER Evensong at St. Luke's Church, New Kentish Town, on Sunday, the 13th ult., Mendelssohn's incidental music to Racine's "Athalie" was performed, the connecting verses being recited by Mr. Charles Fry, who, wearing cassock and surplice, spoke from the entrance to the choir. This is a new "forward movement," against which, always assuming its proper direction, we can see no objection.

IN New York, lately, a "pretty, golden-haired, unaffected young girl," plink-plunked the melody of the "Tannhäuser" March on a banjo and won a double encore. And yet the Bostonians affect to look down from the heights of culture on the Empire City!

*Apropos* of the fiftieth anniversary of the founding of the Philharmonic Society, of New York, which takes place during the present month, Messrs. Novello and Co. will shortly publish, in association with the Directors of the Society, a memorial record compiled by Henry Edward Krehbiel, the well-known New York critic.

IN deference to a wish very generally expressed it has been decided to give a grand performance at the Crystal Palace of Handel's "Judas Maccabæus," on Handel Festival scale, instead of "Samson," the work previously announced for Saturday, June 25.

THAT graceless printer's boy has been "at it again." During dinner hour at the Finchley Telegraph office he changed "Cujus animam" into "Cugas ammam," and put down Handel as the composer of two songs from "Elijah."

WE read in a transatlantic contemporary: "If there was a lingering doubt in anyone's mind now that Emma Eames is not a full fledged *prima donna* it should have been dissipated by the robbery of her jewels, to the tune of \$2,000."

THE performance of "Fra Diavolo," lately given by the students of the Guildhall School, will be repeated at the Lyric Theatre in the afternoon of May 10.

AN American musical paper has just conveyed the idea that it does not agree with certain people by calling them "stupid, purblind idiots."

IT appears that Italian and French opera is going to hold its ground in New York. The last season is said to have ended with a balance, on the right side, of \$1,000 dollars.

IT is pleasant to hear that Mr. John P. Jackson, the well-known New York critic, has recovered from a severe attack of pneumonia.

AGAIN the printer's boy! This time it is "What (who) are these that are arranged (arrayed)?" and "And behold a thorn (throne) was set in heaven!"

#### ROYAL CHORAL SOCIETY.

Few modern compositions have been subjected to such searching criticism as Gounod's "Redemption." After its enthusiastic reception at Birmingham in the autumn of 1882, it was speedily adopted by every choral association desirous of keeping pace with the times, so that from the outset ample opportunity was afforded for judging the work from divers aspects. Like most art products novel in form and in treatment, certain features were at first misunderstood, but the crucial test of frequent repetition has been borne so well that the popularity of the work is now firmly established. Convincing proof of this is given every Ash Wednesday, when its appropriateness to the Lenten season is endorsed by the numerous audience attending the performance by the Royal Choral Society, under the direction of Mr. Barnby. The attendance at the Royal Albert Hall, on the 2nd ult., was no exception to the rule. As usual there was the guarantee of an excellent interpretation, both as regards solo and choral elements. Long since the members of Mr. Barnby's choir, by attention to details of expression, evinced a special liking for the trilogy. On this occasion the dramatic passages were delivered with a precision and strength that accorded with the suggestions made by Gounod at the Birmingham rehearsals nearly ten years ago, whilst the execution of the more even choruses was equally meritorious. The triumphant strains of the "Ascension" chorus have never created a greater effect. Madame Nordica was in excellent voice, and therefore had no difficulty in renewing her wonted success in the beautiful air "From Thy love as a Father." Madame Belle Cole again sang sympathetically "While my watch I am keeping"; Mr. Watkin Mills gave with adequate dignity the phrases assigned to the Saviour, and in the music of the tenor Narrator Mr. Ben Davies displayed genuine taste. Miss Margaret Hoare was the assistant soprano, and Mr. Bantock Pierpoint steadily rendered the recitations of the bass Narrator. The picturesqueness of the orchestration was clearly but unobtrusively brought out under the *bâton* of Mr. Barnby.

The latest great sacred work of Antonin Dvorák was performed for the first time in London at the Royal Albert Hall on the 23rd ult., and metropolitan amateurs had then an opportunity of approving or reversing the judgment expressed at the Birmingham Festival of 1891. It must be added—not as a mere matter of fact, but as tending to strengthen the force of the decision pronounced—that circumstances were in some respects more favourable to a just opinion on the second occasion than on the first. The glamour of a great Festival, though of value in the encouragement of musical life, is not the best medium through which to look critically upon a new and strange composition. At Birmingham, moreover, owing to conditions which were sufficiently discussed at the time, the performance was not faultless as an exposition, and by its defects tended to set up a state of anxiety scarcely compatible with the existence of a judicial calm. Hence, in some measure, no doubt, the dubious attitude assumed by many connoisseurs towards the new work, and the formation of an opinion that music which could not successfully be given under the conditions of a Birmingham Festival could not well be given at all. The London performance, free from drawbacks of any kind, had a different result. None who heard it, we venture to say, left the Hall with misgivings either as to the musical value of the "Requiem," or as to the possibility of an adequate performance with the resources necessary in the case of any first-class work.

It is a plain duty to recognise the very important service rendered in this regard by Mr. Barnby and the executants he so carefully trained and so well led to victory. While believing not only that the "Requiem" is practicable, and that in a short time it will be familiar, we do not deny that it presents great difficulties. To ignore these would be to withhold from Mr. Barnby and his people the full credit which is their due. No doubt they had many serious difficulties to overcome, and in proportion to the labour and skill involved should be the praise given. Credit must be awarded to all concerned—to the Conductor, for great patience, enthusiasm, and skill; to the solo vocalists, Mesdames Nordica and Wilson, Messrs. Iver McKay and Watkin Mills, for complete mastery over a task made serious by music from which the conditions that ordinarily

guide a singer are often absent; to the orchestra, for admirable playing under circumstances which placed almost every individual artist beneath a heavy weight of responsibility; and to the chorus, who came out of the struggle with drums beating and colours flying. It may be said that Conductor, soloists, and orchestra were professionals who are expected to master difficulties. True, though expectation is not always satisfied. But the chorus are amateurs taken from the great multitude of English people, who can give only the spare hours of busy lives to the divine art. This should be remembered, for it immensely increases the just claim of the Royal Choral Society to the full reward of a notable achievement. In fine, this performance of the Bohemian "Requiem" deserves to be set down as memorable, and as affording a splendid proof of what can be done when the persons concerned are determined to do it.

The attitude of the audience towards the performance was perfectly correct, every effort of special merit, whether by principals or chorus, being promptly recognised and applauded, while in the case of two numbers a repeat was asked for—of course vainly. As regards opinion upon the "Requiem" itself, we can only say that those who are most experienced in judging the indications afforded in such cases saw quite clearly that a deep impression had been made. The keen attention sustained, the profound silence and stillness observed, told a plain tale; saying that the force of Dvorák's art was felt and his mastery recognised. It follows that now the "Requiem" must begin to move. The time of probation has passed and another noble *chef d'œuvre* is admitted to the list of works which should be the common property of English music-lovers.

#### PHILHARMONIC SOCIETY.

THE inauguration of this Society's eightieth season by a Mozart Centenary Concert was a "happy thought." To be sure it should have come three months earlier, to satisfy the "up to date" cravings of the time, but otherwise its fitness needs no demonstration. The difficulty must have been to draw up a representative programme, the number of masterpieces available being so great; but the selection determined on left little room for adverse criticism. It comprised the G minor Symphony, the Concerto in C minor, the Overture to "Idomeneo," an Entr'acte from "King Thamos," and two vocal pieces. A bust of the master was in the place usually occupied by Beethoven, and the Ode written for the Centenary number of THE MUSICAL TIMES, by Mr. Joseph Bennett, was recited by Mr. Charles Fry with all possible effect. The pianist was Mr. de Greef, whose finished playing in the Concerto was much appreciated. The vocal pieces were rendered with much intelligence by Madame Valda, and Mr. Cowen conducted with his usual care.

A large audience attended this Society's second Concert, given in St. James's Hall on the 24th ult. The programme was, however, not beyond the average in point of attraction; almost the only commanding feature being Beethoven's Symphony in A (No. 7), which, however, might be regarded as a whole Concert in itself and, as such, enough to satisfy reasonable requirements. Amateurs, however, are not content with one dish, though it be of the choicest. With the splendid and immortal No. 7 were given Mr. F. Cliffe's Overture, or, as he prefers to call it, orchestral picture, "Cloud and Sunshine"; Schumann's Violoncello Concerto, played by Mr. de Munck; Liszt's Pianoforte Concerto in E flat (Mr. Sapellnikoff); Mendelssohn's "Trumpet" Overture, and two vocal pieces (Mr. Oudin). The compliment of a repetition performance was the just due of Mr. Cliffe's fanciful and pleasing music—a combination of strength and beauty such as, in his one Symphony, succeeded in instantly arresting attention and fixing upon the composer very flattering regards. It is clear that the work does not suffer by re-hearing, for the audience again gave to it unstinted applause. Schumann's Concerto rarely emerges from obscurity, where, truth to tell, it had better remain altogether. Apart from a short and quiet Schumannesque slow movement, the piece is dull and dry—manufactured, not inspired music. But, for that matter, who could expect Schumann to succeed in the manufacture of virtuous music, save for his own instrument, the piano-forte? It is clear that the violoncello did not inspire him,

Mr. de Munck played carefully and well, but the hero of the evening was Mr. Sapellnikoff, who found material for his virtuosity in the works of the chief of all *virtuosi*, and prospered accordingly. One need not approve the Concerto in E flat in order to appreciate the wonderful display of "advanced" pianism for which it afforded an opportunity. In point of strength, sure and agile technique, and, we must add, picturesque gymnastics, Mr. Sapellnikoff held his audience very firmly, and was rewarded by a demonstration of enthusiasm which bespoke honest admiration. The orchestra took its share of applause by a fine performance of the Symphony (Mr. Cowen's excellent conducting should be recognised), and Mr. Oudin did the best possible with a gloomy scene, "Der Einsame," by Grieg, and a voluptuous air, "Vision fugitive," from Massenet's "Héroïade."

#### THE BACH CHOIR.

On Tuesday evening, the 22nd ult., in St. James's Hall, this Association performed Bach's great Mass in B minor, "Die hohe Messe," for the tenth time. The mere mention of the fact affords sufficient justification for the formation of the Society in 1876 and for its continued existence. It has done much excellent work, not only in reviving many neglected works by the great Leipzig composer, but in presenting modern compositions of the highest rank, which otherwise might not have been heard in London for years. The Bach Choir, however, will always be more or less identified with the B minor Mass, and in saying that the latest performance was one of the most generally satisfactory, we are giving no slight praise. In some respects the method of presentation has greatly improved since the first revival. It is no longer considered desirable to curtail or omit movements, and efforts have been made to restore the original orchestral effects, though with what success it is of course impossible to say. Thus, on the present occasion, the principal trumpet part, which ranges to D on the third space, was played by Mr. Morrow on the long instrument re-manufactured a few years ago in Germany, and the *oboi d'amore* parts were rendered on genuine instruments of this pattern by Messrs. Lebon and H. Smith. In mentioning individual members of the orchestra it would be unjust to omit reference to the artistic services rendered by Mr. Burnett, Mr. W. L. Barrett, and Mr. Borsdorff in the obbligato for violin, flute, and horn respectively. Making allowance for occasional unsteadiness, the very trying choruses were remarkably well rendered, and Mrs. Hutchinson, Miss Hilda Wilson, Mr. Houghton, and Mr. Watkin Mills made a thoroughly reliable quartet of principal vocalists. Professor Villiers Stanford conducted with the utmost care, and it should be added that before the performance Handel's Dead March from "Saul" was played as a tribute to the memory of the recently deceased composer, Mr. Arthur Goring Thomas.

#### CRYSTAL PALACE CONCERTS.

At the Concert given on February 27 Herr Hugo Becker was the instrumental soloist and introduced a Concertstück for violoncello and orchestra by Bazini, a dull, though well made, piece of music. Herr Becker's fine tone was heard to great advantage in an Andante by Tartini and a Tarentelle by Popper, as an encore to which he gave an unaccompanied movement by Bach, with much effect. A fine performance of Mendelssohn's "Italian" Symphony was the most enjoyable feature in the programme, which also included Beethoven's "Leonora" Overture (No. 2) and the Overture to Cornelius's "Barber of Bagdad." Mr. Oudin, the vocalist, was not very happy in his choice of solos. The *Templar's* soliloquy from "Ivanhoe" is at the moment slightly hackneyed, while the elaborate scene, "Ludovico il Moro," by Mr. Herbert Bunning, proved a sad example of the results of vaulting ambition in music. It is only fair to the composer to say that the work had been imperfectly rehearsed and that the singer himself did not seem quite happy in his part.

Mr. Hamish MacCunn's new Cantata "Queen Hynde of Caledon" was brought to a first hearing in England at the Concert of the 5th ult., with Miss Fillunger, Mr. Piercy, and Mr. Andrew Black as the representatives of Queen

the hero found the chief need not appreciate the pleasure and gaieties, and was bespoken by applause "His excellencies did come," by "Lohengrin."

*Hynde, Uisnar, and Eric* respectively. It cannot be said that Mr. MacCunn has succeeded in galvanizing into vitality the not very remarkable effusion of the *Ettrick Shepherd*. His music is clever and picturesque in places, but it does not reach the level of his earlier efforts—notably, the beautiful "Land of the Mountain and the Flood" Overture. The duet between the Queen and the Minstrel is effective and cleverly orchestrated, but *Uisnar's* improvisation is anything but convincing, while the realism of certain passages borders on the grotesque. Mr. MacCunn conducted his own work, of which a highly creditable performance was secured. The programme also included songs from the three vocalists already named, Mendelssohn's "Hebrides," and the Introduction to Act III. of

A very large audience was attracted to the Crystal Palace on the 12th ult., when Dr. Joachim introduced Max Bruch's Third Concerto, with much success. For his subsequent solos Dr. Joachim played three unaccompanied movements by Bach with incomparable beauty of style. The great event of the afternoon was the now annual performance of Schubert's C major Symphony, the enthusiasm aroused by which steadily increases at every repetition. Mr. Manns directed very fine performances both of the Symphony and Beethoven's "Coriolan" Overture, and was awarded a great ovation at the close of the Concert, which happened to fall on his birthday. Madame Hope Glenn was the vocalist, contributing an aria by Rossi and Brahms's "Wie bist du, meine Königin?" in very acceptable style.

On the 19th ult. Mr. Manns introduced a new Concerto from the pen of Mr. E. Silas, a gifted musician long resident in our midst, which, with the composer in charge of the solo part, met with a most cordial reception. The Concerto is in the orthodox three movements; the *Finale*, which is at once the most showy, but the least important section, being cast in the form of a Spanish *Bolero*. The opening *Allegro* is vigorous in character and marked by much constructive skill, the themes being well coined and cleverly treated. The slow movement opens effectively with a strain of an earnest and devotional type, the subsequent development of which is rather sentimental and disappointing. As for the *Finale*, it belongs more to the category of good ballet music than anything else. Mr. Silas played the solo part with great incisiveness and spirit and was heartily applauded at the conclusion. The Symphony was Beethoven's No. 2, of which an excellent interpretation was given, and a pleasing impression was made by some Norwegian melodies by Grieg, cleverly orchestrated by Hans Sitt. Mendelssohn's "Trumpet" Overture completed the scheme, but inasmuch as cornets were used, it might have been well to dispense with the above title in the programme. Madame Valda was the vocalist.

#### Highbury Philharmonic Society.

MR. BETJEMANN'S announcement that the "Rose of Sharon" would be given on the 14th ult. drew a large audience to the Highbury Athenaeum. There is little cause for wonder in this gratifying sign of popularity. Those to whom the beauties of Dr. Mackenzie's Oratorio are best known have long ago made up their minds as to its claims on their esteem and affection: that the circle of its admirers would steadily widen until sooner or later it became synonymous with the musical public generally was, therefore, inevitable. "The Rose" has attained popularity more quickly than is usual in the case of works so unconventional in form and style—a proof that we are growing as a nation in quickness of musical perception. The performance on the occasion under notice was so full of good points, and so excellent as a whole, that we mention rather in praise than in exculpation of Mr. Iver McKay and Mr. Robert Grice that they undertook their parts at very short notice, the former owing to the illness of Mr. Piercy, the latter in place of Mr. Max Heinrich, who had not returned from America in time. Mesdames Nordica and Belle Cole undertook the parts of the *Sulamith* and *A Woman*, their efforts being received with hearty but always discriminating applause. The interest with which Dr. Mackenzie's work was followed was also a feature worthy of attention.

It was patent that, to many, the performance was "as good as a play"—another argument for those who urge that, in latter-day oratorio, dramatic interest and variety are essential. The choral and instrumental forces under the command of Mr. Betjemann worked with right good will towards the excellent results attained, avoiding that excess of zeal which, perhaps more than anything, is calculated to make a Conductor nervous, and watchfully carrying out the wishes of their intelligent and energetic chief. We congratulate him.

#### FINSBURY CHORAL ASSOCIATION.

HOLLOWAY HALL was crowded to the doors on the 3rd ult., when this flourishing Society performed Dr. A. C. Mackenzie's "Dream of Jubal" and Dr. Gladstone's "Constance of Calais," both composers conducting their own works. Mr. Joseph Bennett's beautiful poem, enhanced by the finished elocutionary art of Mr. Charles Fry, was frequently applauded, and Dr. Mackenzie's music was received with even more than usual enthusiasm. North Londoners evidently know a good thing when they hear it—perhaps we ought to say "good things," for there are many in "The Dream of Jubal." To say nothing of the delicate orchestral commentary on the spoken text—in which the tact of the composer is admirably shown—there is the Funeral March and Chorus, which for mingled pathos and dignity will bear comparison with the greatest things of art; there is the magnificent "Gloria," in which the composer's well-known mastery over the difficult art of climactic building is so strikingly shown. Either of these would suffice to distinguish the "Dream" among contemporary productions. The soloists in both works were Mrs. Hutchinson, Miss Lucie Johnstone, Mr. Gordon Fletcher, and Mr. David Hughes. Dr. Gladstone's Cantata has suffered comparative neglect since its production some years ago at Highbury, and was therefore welcome. Its spirited orchestration and melodious charm were fully appreciated, and the work will now, no doubt, be heard more frequently.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

THE first performance we have to notice this month is that of Saturday, February 27, when Mr. Schönberger was the pianist. Beethoven's Sonata in C (Op. 2, No. 3) is not perhaps the most interesting of the earlier Sonatas, but Mr. Schönberger brought out all its good points, playing throughout with welcome neatness, intelligence, and freedom from exaggeration. He was recalled three times, but wisely refused an encore. The concerted works were Beethoven's Quartet in E flat (Op. 74) and Schumann's Sonata in A minor, for pianoforte and violin (Op. 105), the leader being Mr. Straus. Miss Marian McKenzie's vocal selections were interesting. They comprised a new and deeply expressive song with violoncello obbligato, by Mr. Piatti, entitled "Far, far away," being a setting of words by the Poet Laureate, and a quaint sixteenth-century ditty, "At Parting," we believe from the pen of Jacob Birtley.

If the audience at the re-appearance of Dr. Joachim on the following Monday was not so large as usual, the greeting accorded to the great violinist was not less enthusiastic, and he proceeded to justify it by playing with almost all his pristine brilliancy and vigour. It is not too much to say that a finer performance of Beethoven's "Rasoumowsky" Quartet in F (Op. 59, No. 1) has never been heard in St. James's Hall. Max Bruch's expressive Romance in A minor and major (Op. 42) was also very finely played. Miss Agnes Zimmermann rendered Chopin's posthumous Nocturne in E minor and the Ballade in A flat with perfect refinement, affording a valuable lesson to young players; and Madame Isabel Fassett revived an air, "Ritornerà fra poco," by the once celebrated Hasse, in which, however, she was heard to less advantage than in Brahms's "Sapphische Ode" and Mr. Henschel's "The Sunny Beam," the last-named being a charming little song savouring of the old English style. The Concert ended with Haydn's vigorous Quartet in D minor (Op. 76, No. 2).

There was a great crowd at the Concert of Saturday, the 5th ult., but the performance does not call for lengthy

notice. The concerto works were Mozart's ever-welcome Quintet in G minor and Brahms's Pianoforte Quartet in G minor (Op. 25), which for some reason is heard far more frequently than the finer companion work in A (Op. 1). Miss Ilona Eibenschütz, the pianist of the afternoon, gave a chaste if not striking interpretation of Chopin's Andante Spianato in G and the Polonaise in E flat (Op. 22), adding, by way of encore, Rubinstein's Romance in E flat. Dr. Joachim was also encored after his rendering of Leclair's favourite Sarabande and Tambourin. Mr. Hirwen Jones was acceptable in Songs by Schubert, Rubinstein, and Buonocini.

The Concert of Monday, the 7th ult., may also be briefly dismissed. The concerto works were Beethoven's concise but very characteristic Quartet in F minor (Op. 95) and Mendelssohn's Sonata in D, for pianoforte and violoncello (Op. 58), the last-named work gaining an especially fine interpretation at the hands of Miss Eibenschütz and Signor Piatti. The pianist, however, seemed flurried and nervous in Beethoven's last Sonata in C minor (Op. 111), and certainly did not play the work so well as on former occasions. Nevertheless, the audience exacted an encore, to which she responded by giving one of Brahms's minor pieces. Mrs. Helen Trust was very pleasing in songs by Méhul and Bertoni and a charming ditty, "The Moon," by James Hook, the last-named being asked for second time. The vocalist, however, substituted the old French song "La charmante Marguerite." Dr. Joachim played Bach's unaccompanied Violin Sonata in E (omitting the final *Bourrée*) as he alone can play it.

As Dr. Joachim was engaged at the Crystal Palace on the following Saturday, Mr. Arbos was leader in his place and proved himself in every way an efficient substitute in Beethoven's Quartet in C (Op. 59, No. 3) and the same composer's great Trio in B flat (Op. 97). His solo was a pleasing and characteristic Romance in G, by Svendsen, originally written for violin and orchestra and since transcribed for several combinations of instruments. Mr. De Greef, the pianist of the afternoon, played three pieces by Schumann with perhaps over-refinement. The last of the three was the *Finale* of the "Faschingsschwank aus Wien," for the selection of which the Belgian pianist cannot be commended. The work is justly a favourite and should have been given in its entirety, to the exclusion of the other pieces. Miss Girtin Barnard was acceptable in songs by Brahms and the late Alfred Cellier.

On Monday, the 14th ult., by way of a change, the programme commenced with a novelty. The works of Heinrich von Herzogenberg have not made much way in this country, in spite of the fact that they are for the most part genial and attractive at the first hearing. Speaking of the Quartet in G (Op. 42, No. 3), which was introduced on this occasion, the programme annotator justly says, "Cheerfulness reigns throughout, and the expression of every movement is as frank and engaging as its structure is clear. These qualities may not be fashionable, but they should be acceptable." With this we may agree; but a spirit of pessimism and unrest is abroad and it makes itself felt in musical art as in the more material concerns of life. Returning to the Quartet, the first movement is as frank and free as an opening *Allegro* of Haydn, and the air with variations which follows is noteworthy for picturesque and unlaboured effects. The *Minuet* is wrought out at greater length than usual and is, on the whole, the most interesting section of the work, but the *Finale* is perhaps a little too light and trivial for a work in classical form. Judging from his performance of the Sonata in B flat minor, Mr. De Greef cannot be included in the very narrow list of satisfactory Chopin players. The first three movements were soundly and intelligently rendered, but the weirdness of the *Finale* was scarcely suggested. Dr. Joachim played the Romance from his own Hungarian Concerto and the Concert ended with Beethoven's Trio in D (Op. 70, No. 1). Miss Marian McKenzie repeated the songs by Mr. Piatti and Jacob Birtley which she introduced at the Saturday performance noted above.

The large audience on Saturday, the 19th ult., was doubtless drawn together by Beethoven's Serenade Trio in D (Op. 8), one of the most popular of the master's early works. The other pieces were less familiar to the general public—namely, Brahms's fine, though for the most part sombre, Quartet in A minor (Op. 51, No. 2); Schumann's Sonata in

G minor (Op. 22), excellently played by Mr. Leonard Borwick; and Mozart's Sonata in G for pianoforte and violin, one of a set of six composed, or at any rate produced, while the composer was resident at Mannheim, in 1778. The Sonata only contains two movements and is simplicity itself in outline, though not on that account unworthy of the composer. In place of Miss Gherken, who was announced as the vocalist but who was unable to sing, Mr. Philip Newbury appeared and gave satisfaction in airs by Handel and Rubinstein.

The Concert of the following Monday is the last we can notice this month. Beethoven's last Quartets are supposed to be "caviare to the general," but, at any rate, there was a full house on this occasion, and the work in F (Op. 135), almost the last utterance of the composer, was not only received with enthusiasm, but the slow movement would gladly have been heard a second time, though Dr. Joachim wisely gave the signal to continue the performance. Later in the programme the great violinist gave his unsurpassable rendering of the famous "Trillo del Diavolo" of Tartini, who, by the way, was born just two hundred years ago—namely, on April 12, 1692. Mr. Leonard Borwick was scarcely heard to the fullest advantage in Chopin's Ballade in F (Op. 38), but his brilliant rendering of Mendelssohn's posthumous Prelude in B flat (Op. 104, No. 1) evoked an irresistible demand for a repetition. Mr. Plunket Greene rendered Lieder by Schubert and Schumann and two Old English Songs in a manner that left no loophole for adverse criticism. Schumann's genial Pianoforte Trio in F (Op. 80) completed the programme.

#### THURSDAY SUBSCRIPTION CONCERTS.

WITHIN the limited time available Schumann was creditably represented on the 3rd ult., at the fourth and last of Messrs. William Nicholl, Septimus Webbe, and Hans Adolf Brousil's Concerts at Princes' Hall. The "Stücke in Volkston," for pianoforte and violoncello, and the Toccata, for pianoforte solo, were the instrumental pieces, between which came the "Spanisches Liederspiel" for four voices (Op. 74). The interpreters of the latter contrasted sketches were Mrs. Dyke, Mrs. Isabel Fassett, Mr. Nicholl, and Mr. B. H. Grove, who succeeded in infusing the requisite character into the delicate as well as the more sturdy numbers of the series. Those which made the deepest impression were the melodious Quartet "Es ist verrathen," the tenor solo "Geständniss," and the concluding four-part "Ich bin geliebt." Messrs. Webbe and Brousil intelligently rendered the opening piece, and the first-named was quite competent to cope with the Toccata. In the second part Mr. Brousil skilfully played an arrangement of Dr. Mackenzie's beautiful "Benedictus" and a "Moto Perpetuo" by Fitzhenagen, whilst the pianist deftly developed the attractive features of Sterndale Bennett's Moderato in E (Op. 11) and Allegro Grazioso (Op. 18). Ambrose Thomas and Gounod respectively supplied the songs for Mr. Nicholl towards the termination of the entertainment. The plan of setting aside the opening section of the Concert for a single composer has been so cordially approved that it has been resolved to continue the policy next season with Beethoven, Rubinstein, Schubert, and Mendelssohn.

#### WESTMINSTER ORCHESTRAL SOCIETY.

The Concerts given by this enterprising Association are generally interesting, and that of the 16th ult. proved no exception to the rule. To encourage native talent not as yet fully recognized, the Society offered a prize for a new orchestral work, and the adjudicators, Dr. A. C. Mackenzie, Professor J. F. Bridge, and Dr. Hubert Parry, awarded it to Mr. Walter Wesché for a Suite in F, which was duly performed on the above-named occasion. The composer, who has hitherto obtained recognition only through the medium of pianoforte pieces and other minor efforts, has evidently considerable ability, although in the present instance his writing is more noteworthy for refinement than pretentiousness. The Suite is in three short movements, the first of which, entitled a Prelude, has a pastoral flavour. The next, in D minor, has the character of a rustic dance;

but the third is commonplace and unworthy of association with the preceding sections of the work. Mr. Wesché scores with taste, and his Suite evidently pleased, for he received a hearty call to the platform. Mr. Stewart Macpherson's capital orchestra was likewise heard in Haydn's Symphony in B flat, best known in this country as No. 9 of the Salomon set; the late Sir George Macfarren's somewhat *rococo* Overture to "Romeo and Juliet," and Dr. A. C. Mackenzie's beautiful "Benedictus" and the Courante from the music to "Ravenswood." The last two pieces were conducted by the composer, who was recalled and applauded with enthusiasm. Madame Anna Lang, a young lady violinist, proved herself fairly able to cope with the difficulties of Mendelssohn's Concerto, her reading of the work being excellent, though at times her execution was not all that could be desired. The vocal pieces contributed by Madame Emily Spada and Mr. Philip Newbury were well rendered and gave the requisite variety to the programme.

#### MR. EDGAR HADDOCK'S CONCERTS.

ON Monday afternoon, February 29, the able Leeds violinist, in conjunction with Madame De Pachmann, completed their arduous and self-imposed task of playing the whole of Beethoven's ten Sonatas for pianoforte and violin, the works given on this occasion being those in C minor (Op. 30, No. 2) and G major (No. 3), the "Kreutzer" Sonata (Op. 47), and the final Sonata in G (Op. 96). While giving full credit to both artists for their zealous and, for the most part, admirable interpretation of the Bonn master's Sonatas, it cannot be denied that the performances proved very trying to the listener, owing to the want of relief. A vocal piece between each instrumental work would have afforded the requisite variety and greatly heightened the effect.

On Monday, the 7th ult., Mr. Haddock gave a so-called "Musical Afternoon," in which he again enjoyed the valuable co-operation of Madame De Pachmann; but on this occasion the programme was miscellaneous and far more easy of appreciation. The two artists were associated in Schumann's Sonata in A minor (Op. 105) and Grieg's in G (Op. 13), both works being excellently rendered. Madame De Pachmann delighted the intelligent portion of her audience by the refined and highly finished interpretation she gave of Schumann's "Etudes Symphoniques," and she also appeared to advantage as a composer in a charming Romance in E for violin, dedicated to Mr. Haddock. Raff's Cavatina was played by Mr. Haddock on a Stradivarius fiddle belonging to a relative and styled by someone the "Emperor." It was also rashly described as the finest violin in the world, but we failed to detect anything in the quality of tone which could justify so high-sounding a title. Some vocal pieces were pleasantly sung by Miss Effie Thomas.

#### MR. ALGERNON ASHTON'S CONCERT.

MR. ASHTON gave a Concert consisting entirely of his own compositions, at Princes' Hall, on the evening of Wednesday, the 16th ult. The programme was very well arranged for its purpose, the opening and closing works being, as regards their nature and date of production, well chosen to exhibit the composer's early and latest style. They were a Trio in A for pianoforte, violin, and violoncello, and a Quintet in E minor for pianoforte and strings. From these works it is not difficult to perceive that Mr. Ashton is emphatically a writer for the pianoforte, not because he gives the lion's share to that instrument—to do him justice, he obviously aims at the strictest impartiality—but because he writes for the pianoforte with so much more skill, freedom, and sympathy than we find in his passages for the strings. It is probably for this reason that the late Quintet strikes one as inferior to the earlier Trio. Some Fantasiestücke for violin and pianoforte, though simpler, are more pleasing works, and may be recommended. But Mr. Ashton is heard at his best in his Irish Dances for pianoforte duet, which are thoroughly charming compositions that would probably enjoy considerable popularity if they were a little easier to play. His songs, seven of which were sung by Miss Fillunger, are also excellent specimens of his art—the words admirably chosen, the

sentiment carefully expressed, and the melodies on the whole alike appropriate and pleasing. The two entitled "Frühling" and "Letztes Gebet" may be singled out for especial mention, the former having been warmly encored. In the concerted pieces the strings were played by Messrs. Jasper and Wallace Sutcliffe, Alfred Hobday, and W. H. Squire. In the Irish Dances Mr. E. H. Thorne joined the composer. There was a large and appreciative audience.

#### DR. PARRY'S MUSIC TO "THE FROGS."

THE music composed by Dr. Parry for the performance of "The Frogs" of Aristophanes at Oxford exhibits the composer in an aspect with which the public at large have not been hitherto familiar. The University Dramatic Society resolved not to attempt the task of reproducing the play of Aristophanes. They were content with the easier task of bringing out a burlesque of the Athenian poet's work, with a vast amount of very modern allusions and comic business thrown in. The result was a capital farce which completely carried the audience away. This fact must be carefully remembered in considering the music, as it explains much that would be otherwise inexplicable. The work is divided into seventeen numbers, of which five—the Overture, a Funeral March, a Barcarolle, an Entr'acte, and the Introduction to Act III.—are instrumental, and the remainder for chorus. Probably, from the musician's point of view, the really interesting thing in the whole is the bright and genial Overture. When this is over and the curtain once up, the music is adapted, and adapted with remarkable skill, to the view of Aristophanes emphasized by those who were responsible for the stage management. Finding that he had to write music for a farce, Dr. Parry would seem to have entered heartily into the spirit of the enterprise and written his music after the fashion of the conductors who string together familiar airs for pantomime music. But though the auditor was astonished to hear the strains of such tunes as the "Boulanger" March and the "See-Saw" Waltz, it is hardly necessary to add that the melodies known to Dr. Parry include far more than the ordinary theatre musician's *répertoire*, and as he lays hands on any composer's ideas that happen to suit his purpose and gives them a genial application to the situation, the result is that a musician is constantly appealed to by some quaint introduction of a familiar theme. The second subject of Romberg's "Toy" Symphony serves for the Chorus of Frogs, while the "Hell" motive from Stanford's "Eden" fitly introduces Dionysos to the lower world. Later on in the work a graceful compliment is paid to Sir Arthur Sullivan by the introduction of a phrase from "Ivanhoe," when the chorus mention "the man who, of all in this age, has written the most beautiful melodies." The famous competition between Æschylus and Euripides in the latter part of the play furnished the composer with a splendid opening, of which he has made the best use. Æschylus he has identified musically with Beethoven, while Meyerbeer does duty as the representative of Euripides. The particular themes employed are "Nobil Signor," the opening of Beethoven's C minor Symphony, and the celebrated melody at the close of the Choral Symphony, and the general result can only be described as irresistibly funny.

Of the performance there is little to be said, so far as the music is concerned. The chorus obviously knew more of music than they knew of Greek, and sang much better than they danced. It was stated on the last night that Mr. F. C. Woods, of Exeter College, had done almost all the training of the chorus, and their performance did him great credit, especially as the postponement of Term materially shortened the time available for practice. The whole performance was wonderfully animated, nothing like a hitch was to be detected anywhere, and "waits" were conspicuous by their absence. If, when the charm of the moment was over, it occurred to some pedantic minds to question whether it was worth while to keep a University Dramatic Society to burlesque the works of ancient authors, and to employ an eminent composer on musical punning, the sternest critic could not deny that he had witnessed a charmingly amusing piece, and must have admitted that he owed a debt of gratitude to those who had contrived in this serious age to provide him with nearly three hours' continuous entertainment.

## OLD ENGLISH MUSIC.

MR. ARNOLD DOLMETSCH, encouraged by the interest shown in his Concert of Chamber Music by English composers of the sixteenth and seventeenth centuries, given in December last, has instituted a series of four Concerts of the same type. The first of these took place at No. 20, Fitzroy Street, W., on February 27, and, it is gratifying to add, was very well attended. To connoisseurs Mr. Dolmetsch is, of course, well known as an earnest worker in the cause of music of the early English school, and it is not necessary to enlarge upon the admirable manner in which he and his coadjutors acquit themselves. But, in the interest of a wider circle, it may be as well to mention that the *répertoire* of these Concerts is drawn principally from the Suites, Fantazies, In Nomines, &c., which were the delight of our forefathers at a period when, as a nation, we were more truly musical than now; and that they are performed upon the instruments for which they were written—viz., the viols, harpsichord, and lute. It will be apparent that here is a rare opportunity for cultivating a knowledge of an unjustly neglected branch of national art. Indeed, the absolute ignorance on this subject which so generally prevails would be a cause of amazement were it not remembered that these works, though so truly native, still remain in manuscript and in libraries where they are more or less inaccessible to any but such enthusiasts as Mr. Dolmetsch. But if we are really a "musical nation" why do we leave the best works of our old masters unprinted? Surely it is time this reproach was removed. In what esteem these compositions were held two centuries ago may be gathered from the words of a contemporary author, "That to set them (the Suites, &c.) forth according to their true praise, there are no words sufficient in language; yet what I can best speak of them shall be only to say that they have been to myself (and many others) as divine raptures, powerfully captivating all our unruly faculties and affections (for the time), and disposing us to solidity, gravity, and a good temper, making us capable of heavenly and divine influences." Miss Florence Monk sang with much refinement of style three songs by Henry Lawes—two from "Comus," to the accompaniment of viol d'amore, viol da gamba, and harpsichord, and a charming version of Herrick's lines, "About the sweet bag of a bee," the lute accompaniment to which was skilfully played by Mr. Dolmetsch. A second Concert was given on the 19th ult. by the same artists, assisted by Mr. F. A. Fuller Maitland, who played on the harpsichord with perfect taste and skill Bull's "St. Thomas Wake," from "Parthenia," and (in response to an encore) the same composer's "King's Hunting Jigg." The remaining Concerts take place on the 23rd inst. and May 14.

## MR. G. A. CLINTON'S CONCERTS.

OUT of evil good sometimes springs, and a case in point is the establishment of the above-named enterprise at the Steinway Hall, as it is due entirely to the split between Mr. Clinton, the eminent clarinettist, and the artists associated with him on the one part, and the Wind Instrument Chamber Music Society on the other. There is no occasion to deal further with a matter that has been fully explained; enough that musical London is richer by another series of Concerts, and a capital start was made on Tuesday evening, the 8th ult. The first piece in the programme was Hummel's Septet, a work at one time enormously popular, but now rarely heard. It is, however, quite worthy of occasional revival, and it was particularly well rendered on the present occasion. Spohr's Nonet, which closed the scheme, is also only performed at infrequent intervals; and a third interesting piece was an Aubade for five wind and five stringed instruments, by Edouard Lalo. This is a charming and daintily scored little work in two movements, the second of which was encored. By way of variety, Mr. Sauret and Mr. Cusins introduced a pleasing old Sonata in G, by Porpora, for pianoforte and violin, or, more accurately speaking, for violin with pianoforte accompaniment. Mrs. Hutchinson, for whom indulgence was claimed unnecessarily, rendered some vocal selections with her customary taste.

## MR. HARTVIGSON'S RECITAL.

ADMIRERS of Liszt's music are apparently not so few and far between as some would have us believe, for the Princes' Hall was well filled on the afternoon of the 16th ult., when Mr. Anton Hartvigson gave a Pianoforte Recital composed entirely of the Weimar virtuoso's music, and the audience listened attentively and with evident appreciation to a lengthy programme. The Recital commenced with the Concerto Pathétique in E minor for two pianofortes, an extraordinary and rhapsodical work, though containing some very beautiful ideas well worthy of more consistent development than the composer accords them. In this and in the transcription of the Symphonic Poem "Mazeppa" the Recital-giver had the able assistance of his brother, Mr. Fritz Hartvigson. The rest of the programme consisted of solo pieces, including the discursive Ballade in D flat, the brilliant Polonaise in E, and various minor pieces, all more or less in the bravura style. The pianist rendered full justice to his arduous task, playing throughout the afternoon with combined intelligence and technical accuracy.

## LENTEN SERVICES.

THERE is ground for satisfaction in the fact that the authorities regulating the musical arrangements in our principal churches are not, as a rule, slavish copyists. A number of works suited to the prescribed penitential period are at command, and year by year the variety offered increases. St. Anne's, Soho, however, while under the charge of Canon Wade, won such an honourable reputation for extending metropolitan knowledge of Bach's "Passion Music according to St. John," that the present rector, the Rev. J. H. Cardwell, is justified in remaining faithful to this touching illustration of the Divine Tragedy. At the first performance this year (4th ult.) the solo parts were sung with discretion, and a small orchestra was led by Mr. Ellis Roberts. Messrs. H. W. Davies and E. Naylor were at the organ, and Mr. E. H. Thorne conducted. The choruses were rendered with commendable respect for light and shade, and in the interspersed chorales the congregation joined with much greater heartiness than was formerly the case. This speaks well for the growing appreciation of the mighty Bach.

The Lenten Musical Services prepared by Canon Barker, at Marylebone Church, have consisted of the "St. John Passion" of Bach and Sir John Stainer's "The Crucifixion." The history of the latter is peculiarly associated with Marylebone Parish Church, and its alternation each Thursday with the Leipzig Cantor's setting of the fourth Evangelist's narrative has brought large and reverential assemblages. Neither work has suffered by such close companionship, because the century and a half that separates them has wrought vast changes in ideas and methods. This is one of those few instances, indeed, in which the ancient and the modern go exceedingly well together. They do not retard but help each other, more particularly when they are introduced in a manner that invests both with the utmost dignity. The efficient choir, numbering nearly ninety, have bestowed upon their labours an amount of care alike creditable to judgment and conscientiousness. Their trainer is Mr. William Hodge, who of course conducts, whilst Mr. Herbert Hodge officiates at the organ with admirable tact. Messrs. Francis Lloyd and Thomas Sweeney have sung the tenor and bass solos respectively.

## THE WAGNER SOCIETY.

MR. WILLIAM ASHTON ELLIS gave, on February 23, at Trinity College, London, the first of two Lectures on Richard Wagner's "Art-work of the future." After briefly sketching the progress of European events from 1832 to 1849, Mr. Ashton showed how Wagner's writings in "Art and Revolution," and in the work under consideration, both of which were produced during the period named, had been influenced by the spirit of the time and the philosophies of Hegel, Feuerbach, and Schopenhauer. Wagner, the lecturer said, never felt contented with his own ideas unless he could find them echoed in the mind of some great man. In "Art and Revolution" Wagner might be said to

have collected his materials for "The Art-work of the future." In the latter, he went into details and spoke, not, as had been stated, of "The Music of the future," but of the time when conditions inimical to the progress of art should be removed. If Wagner had been an Englishman or an American he would probably have set forth his scheme as Mr. Bellamy had done in "Looking Back"; but, being a German, and the German mind inclining to the philosophical form, Wagner naturally adopted the latter method. It was, however, interesting to notice the great similarity which existed between the theories advanced in "Looking Back" and the art-work of the future; both works were based on the idea of an association of men in which individualism should have free play.

In the course of the discussion which followed, Mr. Ashton said that Wagner had directed that his autobiography should not be published until thirty years after his death, and that therefore his son, Mr. Siegfried Wagner, who was the possessor of the MS., would not publish it for another twenty years.

#### ROYAL COLLEGE OF MUSIC.

THE Concerts of the pupils of the Royal College during the past month have all consisted of chamber music and songs, the only orchestral Concert being fixed for the 24th, too late for notice in our present number. They have also all been given in the afternoon, a fact which has no doubt helped to cause a somewhat smaller attendance. The Concert on the 3rd ult. brought two part-songs by Mr. Chas. Wood, an ex-scholar of the College, "Full fathom five" and "O Hemlock Tree," the first of which is very cleverly written and very charming, the second being less original. These were sung by the choral class, conducted by Professor Walter Parratt. Miss Maud Branwell distinguished herself by an excellent performance of Chopin's Concert-Allegro in A (Op. 46). Beethoven's early Pianoforte and Violin Sonata in D (Op. 12, No. 1), nicely played by Miss Gwendoline Toms and Miss Frances O. Chew, began the Concert, which finished with Haydn's Quartet in D (Op. 76, No. 5).

At the third Concert (7th ult.) each pupil gave a specimen of his or her capacity in that second branch of study which, by the rules of the College, each must select. These, however, are performances for study only and it would not be fair to make them subjects of criticism. We refer to one piece only, Grieg's Ballade for pianoforte (Op. 24), played (and very well played) by Mr. Richard Walthew, because, being a student in composition, he has no opportunity of appearing at the regular Concerts.

The third Concert (17th ult.) began with a Haydn Quartet (Op. 77, No. 2), and concluded with Brahms's Pianoforte Quintet in F minor, played by Misses Amy Grimson (pianoforte), Jessie Grimson, Lilian Wright, Leonard Fowles, and Maud Fletcher. The young performers have not yet quite grown up to the comprehension of this masterpiece, but it was creditably given, especially as regards the Scherzo. Mr. Ernest Hopkinson's playing of Bruch's Romance for violin was promising, but Miss Charlotte Russell sang MacCunn's fine song "At the mid hour of night" without any evident appreciation of its passion, quite missing the author's climax.

#### ROYAL ACADEMY OF MUSIC.

A VERY interesting, though, some consider, not altogether successful, experiment was made at the Students' Chamber Concert, given on February 29, at St. James's Hall. Bach's Magnificat was given—to quote the programme—"as nearly as possible under the conditions and with the resources intended by the composer." We fancy that a substitution of "available to" for "intended" would have disarmed criticism, and probably have been more in accordance with facts. Assuming the composer's intentions, however, to have been realised under those "conditions," we are so little disposed to cavil at the experiment that we wish Mr. Corder had gone farther still and given us the work *exactly* as Bach performed it. Such reproductions are of the greatest possible educational value, and no concessions to outside opinion should be allowed to influence those in authority. Fearing to go too far and produce a weak effect, Mr. Corder

caused each of the vocal parts to be sung by five voices instead of three, and each of the string parts by four instruments instead of one. Now, as soon as considerations of effect are allowed to weigh it is obvious that different views will prevail; and not even an Academy professor can please everybody. Considering the difficulties of the work, those concerned in grappling with them must be held at least to have deserved success. We regret that considerations of space prevent our insertion of their names. Several vocal and instrumental pieces followed the Magnificat, serving to reveal much promising talent and the fruit of careful and well-directed study. The programme contained valuable and instructive analytical remarks on each movement of the Magnificat, presumably from the pen of Mr. Corder.

#### GUILDHALL SCHOOL OF MUSIC.

SINCE the death of the lamented Principal, Mr. H. Weist Hill, the excellent educational work carried on at this establishment has not been permitted to languish, and the operatic class, which has been placed under the direction of Mr. Hermann Klein, has evinced special signs of vitality. Mr. Hill had chosen Auber's "Fra Diavolo" as the next opera in which the young people should demonstrate their embryonic talents for lyric drama, and whatever may be said with regard to his selection it was the duty of those he left behind to loyally carry out his desires; and accordingly a series of performances of this lively, and at one time very popular work, was given at the School during the week ending the 19th ult., the last of which was attended by the Lord Mayor, the Lady Mayoress, and other civic magnates, together with a considerable number of musicians interested in this particular form of art. The work was given with a degree of smoothness which reflected great credit on Mr. Klein, who must have assiduously drilled his forces in order to attain such satisfactory results. The principals were Mr. Wilfred Acfield as the courtly brigand, Miss Jessie Bradford as Zerlina, Mr. J. A. Ellerton and Miss Annie Fisher as Lord and Lady Allcash, Mr. Patrick O'Connor as Lorenzo, Messrs. H. Land and C. Hinckleiff as the vagabonds Bepho and Giacomo, and Mr. Fred. Vigay as the innkeeper Matteo, all of whom evinced sufficient ability to justify words of commendation which should encourage them to persevere with their operatic studies.

#### GRESHAM COLLEGE.

PROFESSOR BRIDGE delivered his Hilary series of Lectures at the above College on February 29 and the 1st, 3rd, and 4th ult. The first two were entitled "A talk about the wood-wind of the orchestra," and contained much practical information concerning the tone colour, compass, and capabilities of these instruments and the manner in which they had been used by the great composers.

The interest and value of the Professor's remarks were much enhanced by illustrations given on the various instruments as they were referred to, and by the performance of admirably selected excerpts for the instruments in divers combinations, skilfully played by Messrs. Wood, Horton, Draper, and Cordwell (students of the Royal College of Music), and Messrs. C. and H. Spottiswoode, under the direction of Mr. J. E. Borland.

The subject of the third Lecture was the form of the Overture. This form, the Professor said, although having much in common with that of the Symphony, differed from it in several important details. Both forms had the same origin; but while the symphonic form in its development entered on a separate existence, that of the Overture became increasingly dependent on another existence—the operatic Overture on the opera itself, and the Concert Overture on some subject heroic or scenic, the musical description of which it was its mission to portray. Technically, the Overture chiefly differed from the first movement of a Symphony in there being no repetition of the first part and the free Fantasia portion being less extended. The Professor then briefly traced the gradual development of this form from the nine bars "to be played three times," affixed by Monteverde to his opera of "Orfeo," to the Overtures and Preludes of Wagner.

Amongst the examples played by the Misses Grimson—Royal College students—at this Lecture was the Overture to "Bonduca"—i.e., "Boadicea," written by Purcell in 1695 and remarkable as anticipating Gluck by about fifty years in connecting the Overture with the characters of the piece it preceded.

At the concluding Lecture the Professor gave a most interesting sketch of the life and works of John Jenkins, the "little man with a great soul," who was born at Maidstone in 1592, and by whom for nearly half-a-century "the private music in England was in great measure supplied." He also helped to introduce the violin in place of the viol and published, in 1660, "twelve Sonatas for his violin and a bass, with a thorough bass for the organ or theorbo," the first of the kind produced by an Englishman. These enjoyed great popularity and were reprinted four years after in Amsterdam. Examples of Jenkins's music were contained in the libraries of the British Museum, Christ Church, Oxford, and Gresham College. In the first-named there was a MS. book containing twenty-one "Fancies," the notes in which were made heart shape, and the pages profusely illustrated by small pen and ink sketches. A work edited by Playford, entitled "Select Ayres and Dialogues," contained two excellent examples of Jenkins's vocal music, full of bright melody and expressive modulation. It was too often thought that the Church was the only protector and encourager of music, and many people imagined that the anthems of Orlando Gibbons were fair specimens of all the music of his period. But this was not so. In the music of Jenkins there was a melodic grace and pleasant, well-defined modulations which were not to be found in much of the church music of his time. His writings, moreover, were more harmonic than contrapuntal, and in the "Dialogues" mentioned above he was both dramatic and humorous. The Hon. Roger North, the author of "Memoirs of Music," and who knew him intimately, said "It is supposed that when he first began to compose he followed in the track of the most celebrated masters and consequently his style was as theirs, solemn and grave. I have seen an 'In Nomine' of his of six parts, most elaborate, but his Lute and Lyra-viol wrought so much upon his fancy, that he diverted to a more lively air, and was not only an innovator, but became a reformer of musick; his fancies were full of airy parts . . . and all that he did until his declining age was lively, decided and (if I may be credited) capriccioso." Elsewhere this writer said: "He was one of the Court musicians, and once was brought to play upon the Lyra-viol before King Charles I., as one that performed somewhat extraordinary; and after he had done, the King said 'he did wonders upon an inconsiderable instrument.' After the Court was disbanded, he left the town and passed his time at gentlemen's houses in the country where musick was of the family, and he was even courted and never slighted, but at home wherever he went. And in most of his friends' houses there was a chamber called by his name, for beside his musical excellencies he was an accomplished ingenious person . . . and wherever he went was always welcome and courted to stay. Even in his extreme old age, when as to Musick he was almost effete and withal obnoxious to great infirmities, he was taken care of as a friend, and after having spent some of the last years of his life with Sir Philip Wodehouse, he dy'd at Kimberley, in Norfolk, and not poor but capable to leave, as he did, handsome remembrances to some of his friends."

During the delivery of this Lecture a most interesting selection of Jenkins's vocal music was sung by Mr. Dan Price and choristers from Westminster Abbey, and several instrumental excerpts were cleverly played on viols and a viol da gamba by Mr. Dolmetsch and his pupils. As on previous occasions, the Lectures were attended by crowded audiences.

#### THE ROSSINI CENTENARY.

THE centenary of the birth of Gioachino Rossini, which occurred on February 29 last, was celebrated, either by theatrical or Concert performances, at most of the leading musical centres of the Continent. At Pesaro, the native place of the Maestro, a special commemorative Concert was

given by the pupils and professors of the Musical College bearing the composer's name; while the house in which he first saw the light, and which has recently been acquired by the municipality of Pesaro, was opened with appropriate ceremonies as a "Rossini Museum," containing already a number of interesting *souvenirs* of the master. As regards other parts of the composer's native country, special performances took place, notably at Milan, Naples, Turin, and Florence. At the latter town a number of Musical Societies went in procession to the church of Santa Croce, where the remains of Rossini have found their final resting-place after their removal from the French capital, and decorated his tomb with wreaths and other floral offerings. An interesting and entertaining volume of the master's letters has just been published by order of the Italian government to grace the special anniversary, while literary contributions innumerable concerning his life and works have appeared in the press-organs both in Italy and elsewhere. Particularly attractive in the latter category is the special supplement to the *Gazetta Musicale di Milano*, of February 29, which, in addition to much opportune matter, biographical and otherwise, concerning the master, contains a number of well-executed portraits and other pictorial representations, as well as some most interesting *fac-simile* reproductions.

At Paris, with the musical life of which capital the Italian master had been so closely and for so many years associated, the centenary was worthily and appropriately celebrated by a special representation at the Opéra of "Guillaume Tell," Rossini's *chef-d'œuvre*, which had been expressly written for the institution in question, and which has, moreover, exercised a considerable influence upon the style and the development of the French grand opera generally. The house was, as a matter of course, crowded, and the performance worthy of the first lyrical stage of France; the principal vocal interpreters being MM. Duc (Arnold) and Berardi (Guillaume); Mesdames Bosman (*Mathilde*), Deschamps (*Hedwige*), and Bréval (*Yemmy*), while the minor parts were all filled by competent artists. The incidental ballet was likewise made a special feature of, the two leading *dansseuses*, Mdlles. Mauri and Subra, assisting in the spectacle. Another highly interesting celebration of the centenary took place at the residence of Madame Alboni, the famous *prima donna* of former days; and the personal friend of Rossini, in some of whose operas the gifted artist had found the parts best suited for the display of her peculiar powers. A number of friends, chiefly belonging to the artistic world of the capital, assembled at the *salon* of the lady, to listen to an admirable concert performance, including the rendering, on the part of Madame Alboni herself, of the well-known *rondo* in "Cenerentola," which, as ear-witnesses declare, was marked by all the charm of her more youthful days. A very special feature of this semi-private celebration was also the Recital, with admirable effect, on the part of M. Baillet, the eminent member of the Comédie Française, of an Ode written for the occasion by M. Georges Boyer, and from which we may quote the two concluding verses, viz.:—

Ce n'est pas assez d'honorer la mémoire  
De celui qui, certain de l'immortalité,  
Fut jaloux de meler aux palmes de sa gloire  
Ta fleurette embaumée, ô sainte charité !

Rossini, ta bonté ranime ceux qui pleurent,  
Maitre, si l'on t'admire, on te bénit aussi.  
Comme tes chants divins, tes biensfaits nous demeurent,  
Tu fus très grand, salut ! Tu fus très bon, merci !

#### OBITUARY.

A PAINFUL shock went through the musical world on Monday, the 21st ult., when it was ascertained that a gentleman who had thrown himself in front of an advancing train at the West Hampstead Station on the previous evening was no other than the esteemed composer, Mr. ARTHUR GORING THOMAS. It appears that the weak health which Mr. Thomas had suffered more or less during the forty years of his life, in addition to more than one unfortunate accident, had resulted in a tendency towards suicidal mania, and to his immediate friends the final catastrophe was by no means so unexpected as it was to those who knew him only as a gifted musician. Like many others who have gained name and fame in the art,

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Mr. Thomas was destined for other pursuits, but was drawn towards music by natural inclination, and his first period of serious study was at Paris, under M. Emil Dwand. Here his style as a composer was formed, and though he worked afterwards for three years at the Royal Academy of Music, under such representative musicians as Sir Arthur Sullivan and Mr. Ebenezer Prout, the lighter graces of the modern French school were to the last reflected in his compositions. This tendency was displayed in his Cantata "The Sun Worshippers," produced at the Norwich Festival in 1881, and still more in his Opera "Esmeralda," which saw the light two years later, under the auspices of the Carl Rosa Company. This was the most successful effort of the deceased composer, and the work has gained favour both in Germany and America. But in the opinion of good judges there is much finer music in "Nadesha," produced two years later, although, unfortunately, this opera is based upon a less interesting libretto. In 1887 an agreeable Ballet Suite from the pen of Mr. Thomas was produced at Cambridge, and he was the author of a large number of elegant and charming songs. At the time of his death he was under commission to write a grand opera for Mr. D'Oyly Carte and a short choral work for the next Leeds Festival. These will never see the light, but Mr. Thomas has left sufficient to entitle him to a place among the band of earnest musicians who have done so much of late to restore the prestige of England as a musical nation, and to cause deep and widespread regret for the tragic and premature termination of his career.

We regret to record the death, on the 14th ult., of Mr. FRANK H. BODDA, at the age of sixty-nine. Mr. Bodda was very highly esteemed, both as teacher of singing and for his amiable qualities. He married, rather late in life, Miss Louisa Pyne, the eminent operatic soprano, and with her established and successfully carried on a singing academy at his residence, 85, Cambridge Gardens, North Kensington.

The death is announced, at Liverpool, of the Rev. JAMES KELLY, whose long disputes and litigation over the question of organists and choir expenses with the Corporation are fresh in the memory. The deceased was verging upon ninety years of life, and had been Incumbent of St. George's Church, Liverpool, for about half-a-century.

On the 11th ult., at Somerville, Tiverton, Devon, CAROLINE, widow of ALEXANDER ROBERT REINAGLE, formerly of Oxford, aged seventy-four.

The death, in his seventy-sixth year, is announced of the Chevalier RAPHAEL COSTA, only surviving brother of the late Sir Michael Costa. He was secretary to the Italian Consulate in London, was an excellent pianist and singer, and spoke six or seven modern languages fluently.

MR. FREDERICK KINGSBURY died from paralysis on February 29, in his seventy-seventh year. He was best known as a teacher, but had composed several vocal and instrumental works, and conducted Promenade Concerts at the Agricultural Hall in 1868.

The following deaths, not yet recorded by us, have occurred during the past three months abroad, viz.:—

On January 4, at Cassel, MARIANNE SPOHR, widow of the celebrated composer, an excellent pianist, aged eighty-seven.

On January 5, at Paris, NICOLAS EUGÈNE GAND, celebrated violin maker, aged sixty-seven.

On January 8, at Florence, BALDASSARRE GAMUCCI, composer of Church music, aged sixty-nine.

On January 10, at Vienna, LELIA RISLEY, the young American contralto, who made her *début* last year at Covent Garden Theatre; a pupil of Madame Marchesi.

On January 14, at Berlin, JULIUS STAHLKNECHT, excellent violoncellist, for many years member of the Royal Orchestra, aged seventy-five.

On January 14, at Dresden, FERDINAND FRIEDRICH, composer and esteemed pianoforte teacher.

On January 18, at Brussels, FRANÇOIS RIGA, Belgian composer, aged fifty-two.

On January 18, at Geneva, HUGO DE SENGER, composer, Musical Director of the Société de Chant Sacré and Professor at the Conservatoire, aged fifty-six.

On January 25, at Copenhagen, JULIUS SALOMON, popular operatic tenor, aged fifty-four.

On January 26, at Cassel, CARL SCHEEL, founder of the firm of pianoforte manufacturers.

On February 18, at Leipzig, J. F. PESTER, violoncellist, for many years member of the Gewandhaus orchestra, aged fifty-six.

On February 19, at Moulins, CHARLES DUVOIS, Organist at the Cathedral of that town, composer and author of an able "Méthode pour accompagner le Plain-chant," aged seventy.

On February 20, at Vienna, ROSA CZILLAG, once celebrated operatic singer, Hungarian by birth, aged fifty-eight.

On February 21, at Munich, FRIEDRICH NIEST, an esteemed professor of the pianoforte, teacher of Madame Sophie Menter, at an advanced age.

On February 22, at Milan, CIPRIANO PONTOLIO, composer of operas and church music, aged sixty-one.

On February 25, at Cologne, GEORG JOSEPH JAPHA, excellent violinist and professor at the Conservatorium, aged fifty-seven.

On February 27, at Hanover, LOUIS OERTEL, music publisher, excellent performer on the clarinet, aged sixty-seven.

On February 28, at Heilbrunn, CARL FRIEDRICH SCHMIDT, chief of the well-known firm of antiquarian music-sellers, aged sixty-five.

On February 29, at Vienna, MORITZ LAUFER, highly esteemed teacher of singing, aged sixty-seven.

On the 4th ult., at Davos, JOHANNES SCHUBERT, talented pianoforte virtuoso.

On the 11th ult., at Paris, M. LAUWERS, operatic baritone of the former Théâtre Lyrique and the Opéra Comique, and much esteemed also as a teacher.

On the 17th ult., at New York, MAX STRAKOSCH, the well-known impresario.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

AT the Concert of the Choral and Orchestral Association given in the Town Hall on February 27, a sacred Cantata, entitled "The Paraclete," by Mr. G. Halford, the Conductor, was performed. It is a musicianly composition and was very well executed, the soloists being Miss Laura Taylor, Mr. Hamlyn Crimp, and Mr. C. W. Thomas. There was a complete orchestra, and Mr. Perkins presided at the organ. At the same Concert Dr. Rowland Winn played Beethoven's Third Pianoforte Concerto (Op. 37) in C minor. This was the first time the work had been given in Birmingham.

The last of the Concerts for the present season of the Festival Choral Society took place in the Town Hall on the 10th ult. The programme consisted of Dvorák's "Requiem" and Sullivan's short Oratorio "The Prodigal Son." There was a large audience, in spite of the terrible weather, and the work of the Bohemian master excited the liveliest interest. A second hearing of the "Requiem" strengthens the opinion that the composer executed his task almost purely from the liturgical standpoint, and with a profound faith in the truth and power of the text. That seems the aspect from which to judge the composition, as it also appears to explain the wailing motive which, like a cry of fear, pervades the whole. But those not in sympathy with such a view could appreciate the variety and richness of the scoring and the wealth of harmonic and melodic details lavished upon the work. The fugue "Quam olim Abrahæ" went with extraordinary vigour, and the difficulties of the "Pie Jesu" were entirely surmounted, the performance in this respect being superior to that of the Festival in October last. The orchestra was complete and admirably efficient, and the vocal quartet of soloists—Miss Fanny Moody, Miss Hilda Wilson, Mr. Iver McKay, and Mr. Watkin Mills—left no loophole for criticism. Mr. Stockley conducted, and Mr. Perkins officiated at the organ.

The Midland Musical Society gave a performance of Haydn's "Creation" in the Town Hall on the 12th ult. The principals were Miss Ada Ludlow, Mr. J. T. Birch, and Mr. W. Pearson, who, with the band and chorus, contributed to a very creditable performance. Mr. H. M. Stevenson conducted.

A new Society formed at Handsworth gave its first Concert on the 14th ult., in the Victoria Hall, Aston, when

Romberg's "Lay of the Bell" and a miscellaneous selection formed the programme. Mr. Russell Crompton conducted, and Romberg's pleasing, but now somewhat neglected, work went very well. Mrs. Crompton, Miss Lizzie Preston, Miss Wiseman, Mr. J. M. Swinler, and Mr. T. Horrex were the soloists.

Cowen's "Sleeping Beauty" formed part of the programme of the concluding Concert of Mr. Halford's Association, on the 26th ult.

The last of Messrs. Harrison's Concerts took place in the Town Hall on the 7th ult., Sir Charles Hallé's orchestra then paying its annual visit to this city. The interest of the Concert centred in the Symphony in D (No. 2) of Brahms, performed here for the first time. It was given in magnificent style and created a great impression. "Le Carnaval Romain," of Berlioz, was another novelty, and was finely played.

Miss Fanny Davies gave her sixth annual Concert in the Masonic Hall on the 15th ult. She was assisted by Dr. Joachim and Signor Piatti, a combination that drew an enormous audience, filling the hall at reserved prices.

The choir of Carr's Lane Chapel, directed by Mr. W. Humphries, gave a Concert for a charitable purpose on the 17th ult. Stainer's Cantata "The Daughter of Jairus" was very effectively rendered by the choir.

Mr. Charles Lunn gave his seventeenth Pupil Concert in the Town Hall on the 19th ult., with very successful results. A large number of pupils assisted, and variety was afforded by the singing of part-songs by Mr. Randell's choir. Mr. William Sewell officiated as accompanist.

A well-known Birmingham Organist, Mr. T. H. Davis, was ordained a Deacon of the Church of England at St. George's, Edgbaston, on Sunday, the 13th ult. He has been appointed Curate of St. Mary's, Warwick. Within the last dozen years no fewer than four local organists have taken Holy Orders.

The Meister Glee Singers, assisted by the Fraser Quintet, gave a Concert in the Town Hall on the 21st ult.

Mr. J. W. Turner concluded his season of opera at the Grand Theatre on February 27. It lasted for eight weeks—a record here—and was highly successful. Balfé's "Siege of Rochelle" was revived, and the last performance consisted of Bellini's "La Sonnambula."

A Sacred Concert was given in the Town Hall, Dudley, on Sunday, February 28. Mr. Hingley, M.P., presided, and gave an address on Sunday Observance, remarking that he looked upon these Concerts as being really continuations of the religious services of the churches and chapels. A fortnight later Mr. J. Hill gave the first of a series of Organ Recitals, to be continued monthly, in Oldbury Parish Church.

#### MUSIC IN BRADFORD.

(FROM OUR OWN CORRESPONDENT.)

SEVERAL very attractive musical events have taken place of late at Bradford. The old Choral Society gave its second Concert of the season on February 26, with results upon which the resuscitated organisation may fairly congratulate itself. The works performed were Rossini's "Stabat Mater" and "The Hymn of Praise." Miss Maggie Davies, Miss Sarah Berry, Mr. Houghton, and Mr. W. Thornton were the principals. Mr. H. Robertshaw was the Conductor, Mr. Widdop was the Organist, and Mr. W. Rees led the band.

The Bradford Festival Choral Society gave Dr. Joseph Bridge's dramatic Cantata "Rudel," at St. George's Hall, on the 18th ult., together with a miscellaneous selection which included "The Revenge." Dr. Bridge was to have conducted the performance of his own work, but was too ill to appear, and Mr. R. H. Wilson, the Society's Conductor, occupied his place. Mr. Iver McKay took the place of Mr. Houghton as tenor soloist, and Madame Moore sang the music of Felise, while Mr. John Coates essayed the part of Sir Guy.

The Thornton Musical Union, with the assistance of many Bradford vocalists, and of Miss Clara Marshall, Miss Edith Lee, Mr. Charles Blagbro, and Mr. Newton Laycock, gave a Concert on February 27, the programme of which included the "Hymn of Praise."

The Conductor was Mr. Fred. Cockroft, and Mr. Frans Bairstow was the accompanist.

The Calverley Choral Society performed the "Creation" on the same date, under the conductorship of Mr. James Hall, the principals being Miss A. Hudson, Mr. J. Mellor, and Mr. A. Barnes. The accompaniments were played by Mr. Fawcett's String Band.

The "Song of Miriam" was produced by the Idle Choral Society on the 8th ult., the Conductor being Mr. F. W. Eastlake. Excellent service was rendered by Miss Clara Marshall, Miss Shepherd, Mr. Charles Blagbro, and Mr. Dan Billington.

Mr. Edward Misdale gave his third Chamber Concert on February 29, being assisted in the carrying out of a very fine programme by Herr Hans Wessely (violinist), Miss Dora Barnard, and Mr. Charles Fredericks. Another similar event was the Pianoforte Recital on the 9th ult., given by Mr. Isidor Cohn, who sustained the burden of the programme without assistance, without a note of music, and with brilliant effect.

#### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

GREAT artistic success attended the two intermediate Concerts of the Bristol Musical Festival Society, which took place on February 26 and 27. The principal vocalists were Madame Nordica, Miss Antoinette Trebelli, Mr. Barton McGuckin, and Mr. Santley; the highly-trained members of the Festival Choir formed the chorus, and Sir Charles Hallé and his band came, as on previous occasions. It was a wise step on the part of the committee to give a "Wagner night," and to make up the scheme with the third Act of "Tannhäuser," the third Act of "Lohengrin," and the "Parsifal" Prelude. Although the Bristol Festival Society has been in existence twenty years it has never done any choral work, or a large section of any choral composition of Wagner. The selections were well performed, their rich tone-colouring, melody, and polyphonic power giving great delight. The soloists discharged their tasks with every satisfaction, but Mr. McGuckin was more at home in "Lohengrin," which he apparently has well mastered, than in "Tannhäuser." The choir sang with their accustomed refinement, beauty of tone, intelligence, clearness of enunciation, and tasteful expression, but in a few instances the voices flattened somewhat. The band played splendidly.

Saturday, February 27, was devoted to the performance of Cherubini's Requiem in C minor, Dr. C. H. H. Parry's charming "St. Cecilia's Day," and other compositions. In the Requiem the tone of the voices, the good phrasing, and the marking of light and shade were alike admirable. For the most part the band played well, but was now and then too heavy. Lady Hallé gave a splendid interpretation of Mendelssohn's Violin Concerto; Madame Nordica sang "Plus grand dans son obscurité," from "La Reine de Saba"; and Mr. Santley contributed the Aria, "Vedro ment'io sospira," from Mozart's "Figaro." Dr. Hubert Parry's "St. Cecilia's Day," placed at the end of the programme, was the finest choral achievement. It was given with remarkable spirit and artistic excellence; the attack and release of voices were sharp, every nuance was carefully observed, and the pitch was perfectly maintained throughout. Madame Nordica and Mr. Santley were the soloists. After the Concert some congratulatory remarks passed in the committee-room between the Chairman of the Festival Society and Sir Charles Hallé, the latter paying a tribute to Mr. D. W. Rootham for the way he had trained the choir.

On February 29, under the auspices of the Cheltenham Festival Choral Society, Mr. Charles Fry gave a Recital of the "Merchant of Venice," at the Corn Exchange, Cheltenham, when Sir Arthur Sullivan's charming music for the Masque in the second Act, and incidental music by Berthold Tours and H. M. Higgs, was played by a full orchestra, under the able direction of Mr. J. A. Matthews. A section of the Festival Choral Society also sang Pinsuti's Part-song "Tell me where is fancy bred" and Leslie's "How sweet the moonlight." The tenor solo in Sullivan's music was well sung by Mr. Attree. A large audience followed the Recital with interest and attention, and Mr. Fry was

## TO AVALON COLLARD, ESQ.

The Musical Times,

## Speak to me with thine eyes, love.

April 1, 1892.

Words by T. J. OUSELEY.

## A FOUR-PART SONG.

Composed by J. W. ELLIOTT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.); also in New York

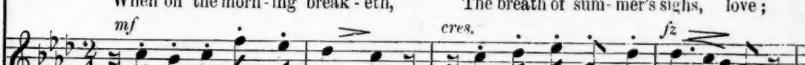
*Andante quasi Allegretto.*

SOPRANO. 

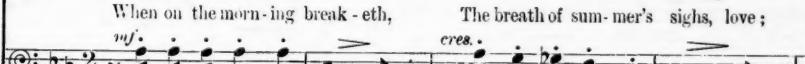
When on the morn-ing break - eth, The breath of sum-mer's sighs, love ;  
 cres.

ALTO. 

When on the morn-ing break - eth, The breath of sum-mer's sighs, love ;  
 cres.

TENOR. 

When on the morn-ing break - eth, The breath of sum-mer's sighs, love ;  
 cres.

BASS. 

When on the morn-ing break - eth, The breath of sum-mer's sighs, love ;  
*Andante quasi Allegretto.*

PIANO. 

$\text{D} = 112.$       *mf*      *cres.*



As 'midst the leaves a - wak - eth      A thou-sand me - lo - dies, love ;  
 As 'midst the leaves a - wak - eth      A thou-sand me - lo - dies, love ;  
 As 'midst the leaves a - wak - eth      A thou-sand me - lo - dies, love ;  
 As 'midst the leaves a - wak - eth      A thou-sand me - lo - dies, love

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When on the morn-ing break - eth, The breath of sum-mer's sighs, . . . love ;  
 When on the morn-ing break - eth, The breath of sum-mer's sighs, love ;  
 When on the morn-ing break - eth, The breath of sum-mer's sighs, . . . love ;  
 When on the morn-ing break - eth, The breath of sum-mer's sighs, love ;

As'midst the leaves a - wak - eth A thou-sand me - lo - dies, love.  
 As'midst the leaves a - wak - eth A thou-sand me - lo - dies, love.  
 As'midst the leaves a - wak - eth A thou-sand me - lo - dies, love.  
 As'midst the leaves a - wak - ing A thou-sand me - lo - dies, love.

On gold and pur - ple skies, love,  
 On gold and pur - ple skies, love,  
 On gold and pur - ple skies, love,  
 Know then that I am near thee, And tho' I may not

*fz* *p*

Speak, speak to me with thine eyes, love;  
 Speak, speak to me with thine eyes, love;  
 Speak, speak to me with thine eyes, love;  
 hear thee, Speak to me with thine eyes, love; Know then that I am near thee,

*fz* *p* *fz* *p* *mf* *f* *p*

On gold and pur - ple skies, love, Speak, speak to me with thine  
 On gold and pur - ple skies, love, Speak, speak to me with thine  
 On gold and pur - ple skies, love, Speak, speak to me with thine  
 And tho' I may not hear thee, Speak to me with thine

*pp* *mf* *fz* *fz* *p*

eyes, love, speak, speak with thine eyes, love.  
 eyes, love, speak to me, speak to me with thine eyes, love.  
 eyes, love, speak to me, speak to me with thine eyes, love.  
 eyes, love, speak to me, speak to me with thine eyes, love.

*f* *p* *pp* *rit.* *f* *p* *pp* *rit.* *f* *p* *pp* *rit.* *f* *p* *pp* *rit.*

*mf.*

And when the twi-light fad-ing Up-on the moun-tain side, . . . love;

And when the twi-light fad-ing Up-on the moun-tain side, love;

And when the twi-light fad-ing Up-on the moun-tain side, . . . love;

And when the twi-light fad-ing Up-on the moun-tain side, love;

*mf*

The moon her fair face shad-ing Beneath a sil-ver cloud, love;

The moon her fair face shad-ing Beneath a sil-ver cloud, love;

The moon her fair face shad-ing Beneath a sil-ver cloud, love;

The moon her fair face shad-ing Beneath a sil-ver cloud, love;

*pp.*

And when the twi-light fad-ing Up-on the moun-tain side, . . . love;

And when the twi-light fad-ing Up-on the moun-tain side, love;

And when the twi-light fad-ing Up-on the moun-tain side, . . . love;

And when the twi-light fad-ing Up-on the moun-tain side, love;

*pp.*

The musical score consists of six staves of music for voice and piano. The vocal part is in soprano range, and the piano part provides harmonic support. The lyrics are as follows:

The moon her fair face shading Beneath a sil - ver cloud, love.  
 The moon her fair face shading Beneath a sil - ver cloud, love.  
 The moon her fair face shading Beneath a sil - ver cloud, love.  
 The moon her fair face shading Beneath a sil - ver cloud, love.

(Refrain)  
 Thou art the thought I prize, love,  
 Thou art the thought I prize, love,  
 Thou art the thought I prize, love,  
 And as the day ad - van - ces,

(Refrain)  
 Speak, speak to me with thine eyes, love;  
 Speak, speak to me with thine eyes, love;  
 Speak, speak to me with thine eyes, love;  
 And joy thy soul en - tran - ces, Speak to me with thine eyes, love;

Thou art the thought I prize, love,  
 Thou art the thought I prize, love,  
 Thou art the thought I prize, love,

And as the day ad - van - ces, . . . . . And joy thy soul en -

Speak, speak to me with thine eyes, love, speak, speak,  
 Speak, speak to me with thine eyes, love, speak to me, speak to me  
 Speak, speak to me with thine eyes, love, speak to me, speak to me  
 Speak, speak to me with thine eyes, love, speak to me, speak to me  
 tran - ces, speak to me with thine eyes, love, speak to me, speak to me

with thine eyes, love, with thine eyes, love.  
 with thine eyes, love, with thine eyes, love.  
 with thine eyes, love, with thine eyes, love.  
 with thine eyes, love, with thine eyes, love.

( 6 )

heartily applauded at various intervals and at the conclusion. The Recital was so successful that another play will probably be given next season.

It is exceedingly gratifying to be able to state that the first Recital of Sacred Music in Bristol Cathedral, on the 10th ult., was a great success. The building was filled, both choir and nave, showing that the new departure which Dean Pigou has made is a right one. The songmen and choristers of the Cathedral were strengthened by members of the Orpheus Glee and Bristol Choral Societies; while Miss Rosalind Ellicot (daughter of the Bishop of the Diocese) and Miss Florence Cromey assisted as soloists. Mr. Riseley presided at the organ. The vocal works done were Mendelssohn's "Hear my Prayer" and selections from the "Hymn of Praise," Sir S. Bennett's "God is a Spirit," Stainer's "Love Divine," and Barnby's "Jesus, my Lord," which were sung with refinement and devotional spirit. The organ solos were Mendelssohn's "Pilgrims' March," an Andante in F sharp minor of Dr. S. S. Wesley, and Mendelssohn's Organ Sonata (No. 3). It is proposed to continue the Recitals at intervals. At Easter Stainer's "Crucifixion" is to be given with still larger vocal forces and an orchestra.

Mr. E. R. Norris Mathews gave an interesting and well-prepared Lecture on Mozart, in the Museum Theatre, on the 14th ult. The Misses F. Cromey, Pauline Day, Rosa Smith, Norgrove, and Mr. P. Lewis assisted in the musical illustrations.

Mr. Cedric Bucknall read an instructive paper on "Music of the Eighteenth Century," on the 15th ult. He briefly traced the rise and progress of tonal art, and spoke in detail of the great geniuses of the eighteenth century, and of their works, examples from some of which he played.

Mr. H. C. Parsons, an exceptionally talented local pianist, gave a Concert, on the 17th ult., at the Victoria Rooms. He played (with the orchestra, directed by Mr. Riseley) Beethoven's "Emperor" Concerto (No. 5) in E flat and Schumann's Concerto in A minor. Mr. Parsons was heard to greater advantage in some respects in several well-chosen solos, there being occasionally a want of proper balance between the pianoforte and orchestra in the Concertos. Miss Bethell sang several songs charmingly.

The Lecture on "Shakespeare and Music," which Dr. J. F. Bridge, Gresham Professor of Music, gave at Clifton, on the 23rd ult., was attended by a large audience. The lecture made quotations from many of the plays of the Bard of Avon that had reference to music, and said they showed that Shakespeare's knowledge of music was wide and deep. The musical illustrations were given by Mr. Cedric Bucknall (pianoforte), Miss Lafittau, Mr. Percy Baldwin, and a small but highly efficient choir.

At Miss Eyre's classical Chamber Concert on the 21st ult., Grieg's String Quartet in G minor (Op. 27) was performed for the first time in England.

The Midsomer Norton Choral Society gave its fifth annual Concert on the 1st ult., under the direction of Mr. J. Kidner. Mr. F. H. Cowen's charming old English Idyll "St. John's Eve" was chosen for representation, and was given in a manner deserving of warm praise. Miss Blanche Beauchamp, Miss A. E. Allchurch, Mr. C. J. Gregory, and Mr. Percy Baldwin, the soloists, discharged their tasks with much skill, and their efforts contributed largely to the success of the performance. The singing of the choir was particularly good, intelligence and expression being characteristic features. Miscellaneous pieces made up the second part of the programme.

#### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The new Committee of the Dublin Musical Society have issued a prospectus for the coming season, announcing performances of "Elijah," "The Golden Legend," Gounod's "Galija," and a Rossini Centenary Concert. The prospectus states that the Committee is assured of adequate financial support, and feels justified in carrying on the work of the Society on its usual liberal scale.

The Dublin University Choral Society gave its 189th Concert on Saturday afternoon, the 12th ult., in the Examination Hall of Trinity College. Sir Robert Stewart's

Cantata or Masque, "A winter night's wake," was performed in excellent style, with full band and chorus of 100 voices. The principal vocalists were Miss Lucy Ashton Hackett (soprano), Mr. John Weldon (tenor), Mrs. Walter Bapty, Miss Amy Craig, and some gentlemen amateurs, members of the Society. The choruses, "Merrily dance to the pipe and tabor" and "Wassail," were sung with much spirit by the choir. Sir Robert Stewart conducted.

On the same evening the Dublin Choral Union gave its second Concert for the season at the Antient Concert Rooms, Brunswick Street. Barnby's "Rebekah" furnished the first part of the programme, and the second part was of a miscellaneous character. The performance of the choir was, on the whole, praiseworthy for so young a Society, and the solo parts were capably filled by Miss Lucy Ashton Hackett, Mr. Campbell, and Mr. Perkins. Dr. Annie Patterson conducted.

Notice of the production of "The Warlock," a Comedy-Opera by Messrs. Alfred Smythe and Edgar Little, was unavoidably omitted from last issue. It was played for six nights, commencing February 1, at the Queen's Royal Theatre, to large and appreciative audiences, and is perhaps the chief recent event of musical interest in Dublin. Mr. Smythe's libretto abounds in pretty lyrics, and Mr. Little's music is admirably adapted to his subject. Miss Du Bedat took the principal soprano part, *Rosalie*; Miss Prescott, the contralto part of *Margery*; Mr. Lowther Campbell was *Captain Forde*; Mr. J. V. Mullen, *Sir Ralph Lascelles*; and Mr. Smythe, the *Warlock*. Mr. Edgar Little conducted. This opera is again to be performed at the Gaiety Theatre early in the present month, and again for Miss Du Bedat's benefit later in the month.

#### MUSIC IN THE EAST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

The second Concert given under the auspices of the Great Yarmouth Musical Society, which took place on the 17th ult., in the Town Hall, was a marked improvement on its previous effort. Both band and chorus were augmented, and under the *baton* of Mr. H. Stonex a capital performance of Rossini's "Stabat Mater" was enjoyed by a large and appreciative audience. Miss Julia Jones, Miss Susette Fenn, Mr. Harper Kearton, and Mr. Kempton undertook the principal vocal numbers so satisfactorily that several encores were awarded. In the opening chorus a slight hesitation in taking up a lead was noticeable, but in the later numbers confidence was re-established. The band, led by Mr. C. W. Moss, gave a good account of the accompaniments. The "Stabat Mater" was followed by a selection of arias, duets, and choruses from oratorios suitable to the Lenten season.

The Diss Choral Society gave an interesting Concert on the evening of the 10th ult., in the Corn Hall, which was largely patronised. Costa's "Eli" was the work chosen, the principal vocalists being Miss Kate Fuselle, Master Albert Lee, Mr. Holberry Hagyard, Mr. F. A. Tipple, and Mr. Thomas Kempton. Considering the numerical force engaged, a fairly satisfactory result was obtained. The second part consisted of a miscellaneous selection.

The second of the three interim Concerts given by the Festival Committee between the triennial gatherings took place in St. Andrew's Hall, Norwich, on the 22nd ult. The main object in view in connection with these undertakings is to benefit the chorus by giving them an opportunity to meet with some regularity for practice, and it is satisfactory to report that the public seconded the efforts of the Committee by attending the Concert in larger numbers than usual. Possibly this was accounted for by the happy selection of the works to be performed, for no composition of these later days is comparable with Gounod's "Redemption." The artists engaged were Madame Emily Squire, Miss E. Kerrison, and Mrs. Reyner, Mr. L. Fryer, Mr. D. Price, and Mr. H. Thorndike. The "March to Calvary," the "Darkness," and the "Earthquake" were remarkably well played by the orchestra (especially strengthened for the occasion), the chromatic passages in the latter being well in tune. The chorus showed unmistakable signs of improvement, and the voices are fresher and more vigorous than has been the case for several years past. In the chorals this was especially noticeable, while

the concluding chorus to the second part, "Unfold, ye portals everlasting," and also that at the close of the work, "The Word is Flesh become," were admirable specimens of choral singing. Dr. Bennett presided at the organ, and the band was led by Mr. F. W. R. Noverre. Great credit is due to Dr. Horace Hill, the Conductor, for the very careful training the chorus has undergone, and also for the judicious discretion displayed in selecting the members of the band, for it may be truly said that, excepting Festival week, no such performance of any similar work has taken place in Norwich for years past.

#### MUSIC IN EDINBURGH. (FROM OUR OWN CORRESPONDENT.)

The place of honour in this month's report is worthily held by the Choral Union's performance of "Elijah" on the 7th ult. This body of singers has steadily improved under Mr. Collinson's patient care, but even its best friends were surprised at the good quality of tone and the attention to *nuance* displayed in the various choral numbers—"Thanks be to God," "Be not afraid," and "Lord, our Creator," may be singled out for special praise. Mr. Andrew Black was in his best form, and the result was a powerful reading of the part with which he is so familiar. Mr. Newbury did acceptable service in the tenor solos, and Madame Spada and Miss Meredith Elliott were also well received. Mr. Collinson conducted with great care and conspicuous success. The hall was crowded.

Messrs. Wood's only orchestral Concert this season, on the 12th ult., gave us again the pleasure of hearing Sir Charles Halle's orchestra, and a large audience availed themselves of the opportunity. The popular Conductor received a perfect ovation, which showed the hold he has on the Edinburgh public.

Professor Niecks delivered his inaugural address in the University on February 29. The subject was "Musical Education and Culture," and the Lecture deserves more space than it is possible to devote to it here. Four illustrated Lectures on "Early Instrumental Forms" were delivered to mixed audiences last month; and next year, classes, to which lady students will be admitted, will listen to Lectures on *Aesthetics*, Form, Harmony, Rhythm, and The History of Music.

Two courses of Lectures on Musical History and Musical Forms were delivered, during the second term, in Dundee University College, by Mr. Franklin Peterson.

Mr. Lingard's Ladies' Choir gave its second Concert in the Literary Institute on the 22nd ult. The most important work was "The Rural Seasons," by Stark, and the second part of the programme was chiefly composed of songs, duets, &c., by members of the Choir.

The Perth Orchestral Society gave a very successful Concert on February 25. A portion of Beethoven's First Symphony, with other works of less ambitious character, were very creditably performed, under the conductorship of Mr. J. W. Bryson, and showed a marked advance on former performances. The vocalist was Madame Annie Grey.

Miss Steele's Select Choir gave a Concert of popular music on February 27. Each piece was given with the well-known care of the Choir.

The last Concert of the season of the Perth Musical Society, on the 19th ult., proved in many respects the best it has yet given. Gade's "Crusaders" formed the first portion of the programme; and if the choruses were not all perfectly sung, they at least did not leave much to be desired. All that Mr. Graves, the Conductor, could do was ably done, but the time at his disposal was rather limited for the practice of so difficult a work. The soloists were Miss Charlotte Walker, Mr. J. F. O'Mara, and Mr. Ffrangcon Davies. The accompaniments were admirably performed by Mr. W. H. Cole's Glasgow Orchestra. A miscellaneous ballad programme by the principals followed, when Mr. Davies fairly carried off the honours by his splendid rendering of the *Templar's* love song from "Ivanhoe."

#### MUSIC IN GLASGOW. (FROM OUR OWN CORRESPONDENT.)

The second annual Concert by the students of the Glasgow Athenæum School of Music, which numbers

nearly a thousand students, took place on February 25. A very marked advance was shown by the pupils in almost every piece of the interesting programme. It included selections from Henry Smart's popular Cantata "King Ren's Daughter," admirably sung by the Ladies' Chorus, under the *bâton* of Mr. Allan Macbeth, the able Principal of the School.

On the 7th ult. the Kyrle Choir gave its annual Concert, when Grimm's attractive Cantata "The Soul's Aspiration" was performed in very creditable style by the chorus as now augmented, and on the following evening Gaul's Cantata "Ruth" was in the safe charge of the Park Parish Church Choir, in conjunction with Dr. Hulton Middleton's body of juvenile vocalists. The solos in the Birmingham composer's popular work were rendered with musicianlike intelligence, and during the evening Dr. Middleton brought out the fine qualities of the Willis organ with unfailing skill.

Lady Halle was the leading attraction at the third and last Concert of the season, given on the 11th ult. by her gifted husband. Notwithstanding the counter-attraction of the Lord Provost's ball the audience was much larger than on any previous occasion and the enthusiasm evoked was something remarkable. On the evening last-named Handel's "Ode to St. Cecilia's Day" formed part of the programme submitted at the Concert of the Camp Hill United Presbyterian Church. The performance, under the conductorship of Mr. W. A. Schofield, was excellent, a criticism which also applies to the rendering of Stainer's "Crucifixion," given the same night by the small but well balanced choir of Caledonian Road U.P. Church, of which Mr. Robert Turnbull is Choirmaster. Handel's "Messiah" was performed, on the 14th ult., in the Dennistoun U.P. Church, by a select chorus of forty voices. Mr. A. W. Young was the Conductor, and his choristers gave a very fine account of their familiar work. The solos were also adequately cared for by Mrs. Taggart, Miss J. M. Blackadder, Mr. Summers, and Mr. Riddell. On the following night a very good performance of "The Messiah" was given by the Kelvinside Parish Church Choir, under the charge of Mr. J. Chapman Murray; and on the same evening the seventh Concert of the Glasgow Quartet series took place in another quarter of the city. The Glasgow Choral Union guarantee fund now exceeds £4,000, and arrangements are accordingly being made against next season's operations. Mr. August Manns is expected to return as Conductor of the Orchestral Concerts, and it is in contemplation to produce, *inter alia*, Handel's "Belshazzar." The Union's last Concert for the season took place on the 24th ult., when Dr. Joachim, Miss Fanny Davies, Signor Piatti, and Mrs. Helen Trust were heard in a programme containing many good things—amongst others Schubert's Trio in B flat (Op. 99), Brahms's Capriccio in B minor, Schumann's Canon in A flat, Mr. Piatti's Sonata "Idyllica," and Mozart's Trio in E major.

On February 27 Mr. J. C. Dibdin lectured to the Glasgow Society of Musicians, in the St. Andrew's (Kent) Hall, on "Twixt Tweedle-dum and Tweedle-dee," the subject of his Lecture being the history of the introduction of Italian Opera into England under the auspices of Handel, Buonocore, and others, and the well-known combination called the Royal Academy. The Lecturer followed the subject down through the life of Handel, and gave an account of the fights between the rival factions who supported the different singers, and of the *modus operandi* of dramatic and operatic performances during last century. The various points in the Lecture were made clear by excellent lime-light views.

#### MUSIC IN LEEDS, HUDDERSFIELD, &c.

(FROM OUR OWN CORRESPONDENT.)

The last Leeds Subscription Concert was given in the Coliseum on the 16th ult., when a first-rate but somewhat lengthy programme of chamber music was gone through in a manner eminently worthy of the distinguished interpreters, Dr. Joachim, Mr. Alfred Gibson, Mr. Piatti, and Miss Fanny Davies. The Concert opened with Schumann's Trio in D minor (Op. 63) and closed with Brahms's Piano-forte Quartet in G minor (Op. 25). Mr. Piatti created the *furore* of the evening by his performance of his own clever "Airs Baskys," and was literally compelled to give an

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encore. Mrs. Helen Trust was the vocalist, and was successful in spite of a severe cold.

On the 10th ult., the Halifax Choral Society brought the season to a close with a good all-round performance of Mendelssohn's "Elijah." The chorus, under Mr. W. H. Garland's careful guidance, again proved themselves to be possessed of the great choral qualities of strength, finish, and intelligence. Mr. Andrew Black undertook the title-role, and was highly successful in every respect, combining legitimate vocalism with truthful dramatic expression. The rest of the solo parts were in the hands of Miss Eileen Carlton, Mrs. Sarah Cragg, and Mr. J. J. Simpson, with aid from Miss Lucy Turner, Mrs. W. Brookes, and Messrs. F. P. Fleming and S. Field in the double quartet. The Halifax Subscription Concerts came to an end on the 14th ult. Mr. Harold Bauer and Miss Winifred Bauer—two talented violinists—together with their sister, Miss Ethel Bauer (pianoforte), gave an excellent rendering of a high-class miscellaneous programme, and Mrs. Fanny Moody and Mr. Charles Manners contributed vocal selections.

For the eleventh Huddersfield Subscription Concert, given on the 1st ult., the London Military Band was engaged, and played an admirable selection of "arrangements" with much success. The Huddersfield Glee and Madrigal Society lent variety to the programme by their finished performance of Gounod's Psalm "By Babylon's Wave" and some part-songs. At the twelfth and last Concert, on the 15th ult., the talented "Bauer" trio appeared, and were highly successful in an attractive programme of chamber music. Mrs. Fanny Moody and Mr. Charles Manners sang some well-known songs acceptably, and Mr. Ibeson accompanied.

On the 15th ult. the Dewsbury Choral Society gave a fine performance of Mendelssohn's "Elijah," when the honours of the evening were easily carried off by Mr. G. H. Hirst's admirably trained choristers. Mr. W. H. Dawson, in the leading solo part, was heard to some little disadvantage owing to a bad cold. The gentleman originally announced to sing the tenor music was similarly afflicted, and wisely sent Mr. Edward Branscombe to take his place. Miss Maggie Davies and Miss Marie Hooton were both successful in the soprano and contralto parts respectively, and Mrs. J. Wales Hirst, Mrs. J. Chadwick, and Messrs. J. Hutchinson, W. Blackburn, and W. Roberts lent valuable aid in the double quartet.

The Barnsley St. Cecilia Society, a young and promising institution, gave Berlioz's popular "Damnation de Faust" on the 17th ult., in the Hall of the Harvey Institute. The performance must be pronounced a decided achievement, the honour of which is mainly due to Mr. R. S. Burton, the Society's Conductor. Miss Zippora Monteith, Mr. Henry Piercy, Mr. W. H. Brereton (*Mephistopheles*), and Mr. William Riley were evidently in sympathy with the effective solo music, and the chief airs and concerted numbers were rendered with all due effect. The orchestra—such an important factor in Berlioz's score—was thoroughly efficient, and gave a good account of the many picturesque instrumental numbers.

A clever and humorous comic Operetta, entitled "Amaranthus; or, the Enchanter and the Clown," was given in the Town Hall in connection with the Vatican Bazaar. The libretto is by Mr. R. P. Oglesby and the music by Mr. Arthur E. Grimshaw; and so much talent is revealed that more ambitious things from the same pens may confidently be anticipated. Mr. Oglesby has happily caught the Gilbertian vein, as witness the lines—

Trip we happy nymphs and swains,  
O'er the soft and verdant lea;  
Brought by cheap excursion trains,  
Truly tripping trippers we.

and Mr. Grimshaw's music is always tuneful and appropriate.

Dr. Spark's Organ Recitals continue to give pleasure to the many music-lovers who attend them.

#### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

The latest season of the Liverpool Philharmonic Society has been brought to a close in a manner befitting its earlier and most honourable traditions. The five weeks or so,

within the space of which have been included the three final Concerts, have witnessed a large amount of good choral work. In this regard there comes first Braun's "Sir Olaf," already referred to, and at the penultimate Concert very fine readings were given of the third Acts of Wagner's "Tannhäuser" and "Lohengrin." This was on the 1st ult., and the season came to an end three weeks later with the production of Dvorák's Birmingham "Requiem." The performance of Dvorák's Mass was in every respect worthy of this fine work, and in regard to the choral portions an advance upon the initial recital at Birmingham. The resident chorus of the Philharmonic Society has in fact never been heard to greater advantage than on the 22nd ult., and the intelligence and artistic feeling brought to bear upon this part of the work reflected special credit upon Mr. Branscombe, the choromaster. With Sir Charles Hallé and his band the unveiling of all the picturesque colours of the Czech writer's score was evidently labour of love, and the principals, two of whom brought with them the traditions of the original performance—Mesdames Anna Williams and Hope Glenn, and Messrs. Iver McKay and A. Black—formed a truly goodly company.

If Liverpool cannot lay claim to pre-eminence on the score of the choral work generally done among its half-million inhabitants, there is a good deal to be said in favour of the position of orchestral music in this city and district. During the period covered in the present notice there have been Concerts by the Orchestral Society, the Societas Armonica, and other similar organisations; while in the more refined walks of instrumental music excellent performances have been given by the Schiefer Quartet, and an experimental evening's music of the wind chamber order has received such a measure of support as should ensure its repetition. Those who took part in the latter Concert were the principal soloists of the Hallé Orchestra, with Mr. H. S. Welsing at the pianoforte.

The Lenten Oratorio given this year at St. Peter's Pro-Cathedral has been Sullivan's "Prodigal Son," Mr. F. H. Burstall conducting and Mr. Collins being at the organ. While on ecclesiastical topics, it is to be recorded that Mr. W. C. Ashlin, who for nearly forty years was Organist at St. Nicholas's Church, was recently presented with a valuable acknowledgment of his services upon the occasion of his resignation.

The production of Meyerbeer's "Prophet" in English by the Carl Rosa Company proved a worthy climax to the most successful season of Opera that has probably been ever recorded in the provinces. So great was the impression created by the revival of the story of the Anabaptists and John of Leyden that occurring as it did towards the close of the Opera season nothing was left to the management, if public demands were to be satisfied, but to give extra performances. As the Rosa Company were only a forty minutes' journey distant from Liverpool—viz., at Manchester—for some little time after the end of their engagement at the former city, the scenery, &c., of the Opera was retained at the Court Theatre, and the whole troupe brought over for a series of *Matinées*.

At Warrington Hubert Parry's "Blest Pair of Sirens" and Bennett's "May Queen" were given early last month, under Mr. F. H. Crossley; and at Southport and Earlestown respectively Haydn's "Creation" and Cowen's "Rose Maiden" have been performed, under Mr. Clarke and Mr. Corlett. Dr. J. C. Bridge, of Chester, is still an invalid and had to abandon the conducting of his "Rudel" at Bradford, on the 18th ult.

At the Young Men's Christian Association a performance of Mendelssohn's "Elijah" was given, on the 24th ult., under Mr. Hardcastle. On the 22nd ult. selections from Bach's "Matthew" Passion were rendered at St. Margaret's Church, under Mr. Branscombe. At Birkenhead, Stainer's "Daughter of Jairus" was announced for the 27th ult., by the local Choral Society, under Mr. Peters. The first Concert at the Music School took place on the 4th ult., the work of the new institution itself being chiefly represented by the playing of the *ensemble* classes.

The question of sham degrees and cheap diplomas formed the subject of an address delivered by Mr. J. W. Potter at the regular monthly meeting of the N.S.P.M., held on the 12th ult., and a resolution condemnatory of the use of such

things was the result. In the evening an excellent Recital was given by Charles and Alfred Ross, two clever young students of the Berlin Conservatorium, whose father is one of the prominent professors of Liverpool.

### MUSIC IN MANCHESTER. (FROM OUR OWN CORRESPONDENT.)

OUR musical season is almost over, and the quietness of summer will soon reign again. All the regular courses of Concerts have ceased and, except the excellent Organ Recitals of Mr. Pyne, we shall now be left to the occasional visits of those wandering musicians who may be bold enough to venture among us.

After the annual visit of Herr Joachim, when the third Concerto of Max Bruch charmed by the clear scoring of some bold themes and by the increasing skill of the author in that most difficult task of congruously incorporating the slow passages of the soloist with the larger plan of the orchestral outline, Sir Charles Hallé gave his subscribers the one choral novelty of the year, Dvorák's "Requiem," the rendering of which was, in every respect, admirable. Only in one place, and for one brief moment, did the choir fail to do justice to the training of Mr. Wilson and need the ready help of the Organist, Mr. Fogg; and all who know the work will appreciate the meaning of such praise. The principals, the Misses Anna Williams and Hilda Wilson and Messrs. Iver McKay and Andrew Black, were irreproachable; and no pains were spared in the performance of the work. That it excited interest goes without saying, but it did more—the mingled dignity and pathos of certain portions and the dramatic power of others created an impression that was evidently deep and will certainly be lasting. Closing his thirty-fourth campaign with a liberality and brilliancy to which he has of late years accustomed us, Sir Charles associated Lady Hallé with Herr Joachim in the performance of Bach's D minor Concerto and Spohr's B minor Concertante. More finished violin playing it is impossible to imagine. Nor was the orchestral content to leave us without renewed evidence of its capability; for the interpretation of Dvorák's Fourth Symphony and Beethoven's "Fidelio" Overture at the twentieth meeting was not less spirited and complete than the playing of Haydn's simpler D minor (No. 49) Symphony and Weber's Prelude to "Euryanthe" at the eighteenth, and caused us to wonder why opportunities of hearing such works so given should fail to attract in the metropolis.

At Mr. Barrett's closing entertainments Mr. Frederick Dawson has proved most attractive, and has won a very high place among the ranks of pianists of greatest pretension; and the liberal provision of vocalists of celebrity has kept alive and undiminished the interest of the crowds which frequent the St. James's Hall.

Not only did Dr. Watson essay a performance of the "Prodigal Son" at the closing meeting of the Vocal Society, but, aided by the various suburban societies which he directs and by a tolerably efficient band, he produced, at the Free Trade Hall, the revised version of his Opera-Cantata "Fair Rosine." As in all Dr. Watson's works, considerable facility in melodic writing was shown, and a pleasing simplicity of construction. It is probable that far greater dramatic power would have been proved had the principals—excepting Madame Farrar-Hyde—been better acquainted with their parts and the different sections of the choir more accustomed to sing together. But throughout the whole evening the friendly feeling of the audience was evident.

At the Gentlemen's Concert Hall, in addition to one orchestral programme—in which Mendelssohn's "Scotch" Symphony largely overshadowed all else—several afternoon Recitals have been given. Special mention must be made of Miss Wakefield's interesting and well-illustrated Lecture on "Scotch Song."

The Carl Rosa Opera Company is reaping an abundant harvest at the Theatre Royal, and is displaying more energy than of late. Crowded audiences have assembled to the many performances of Mascagni's "Rustic Chivalry" and of Verdi's very spectacular "Aida," whereas the imprudence of relying any longer upon the old stock pieces has been thoroughly proved.

### MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic Choir closed its season on February 27 with a very good Concert. The band of the Royal Artillery, under Cavaliere Zavertal, played several orchestral selections, notably Grieg's "Peer Gynt" Suite, the Overture to "Mignon," and a charmingly quaint Minuet (MS.) by Mr. Marshall-Ward, the Conductor of the choir, which was loudly applauded. Miss Alice Esty was the vocalist, this being her first appearance in Nottingham. Her songs were "Dove Sono" (Mozart), the waltz song from "Romeo e Giulietta" (Gounod), and Eckert's brilliant "Swiss Song." The choir, under Mr. Marshall-Ward's able direction, did ample justice to Gounod's "Come unto Him," Zimmermann's charming "Fairy Song," and Smart's "My true love."

The Sacred Harmonic Society's programme, on the 17th ult., included Handel's Organ Concerto (No. 4), Gounod's "Messe Solennelle," and Gade's "Psyche" Madame Nordica, Miss Montgomery, Miss Harding, and Messrs. Branscombe and Andrew Black were the principals. The performance of the Organ Concerto by Mr. Essex and the orchestra deservedly won considerable applause. Gounod's Mass received an impressive rendering on the whole. It would be difficult to get a better performance of Gade's lovely Cantata "Psyche." Principals, chorus, and band alike distinguished themselves. Madame Nordica sang the interesting music of "Psyche" with great expression and power, and Mr. Andrew Black gave a fine rendering of the music of "Eros."

The first presentation of a Cantata, "The Return of the Fairies" (by Mr. Arthur Richards, a rising Nottingham composer), on the 21st ult., was an event of some interest. The Cantata is at once melodious and musically, and its performance, under the auspices of the Bowman-Hart Musical Guild, was very satisfactory.

Mr. Allen's fifth Popular Classical Concert, on the 24th ult., included Beethoven's Septet, the performance of which was entrusted to an exceptionally able body of musicians, Messrs. Willy Hess, Speelmann, Vieutemps, Hoffman, Egerton Mann, and Lalande. It is rarely that the provincial public can hear any performance of Beethoven's Septet, and still more rarely such a one as was given by these artists. Tone and expression were alike superb. Mr. Hess also played Bach's Prelude and Fugue in G minor in a masterly way. Schubert's A minor Quartet and Dvorák's Terzetto for strings made up a noteworthy programme. These Concerts have been deservedly very highly appreciated, and we trust may be continued with increasing success.

### MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

OPPORTUNITIES have been afforded during the term of hearing Miss Nikita, Dr. Joachim, Mrs. Helen Trust, Madame Haas, Mr. Plunket Greene, Sir Charles and Lady Hallé, and Mr. Ludwig. Miss Nikita, Mrs. Trust, and Madame Haas had not been heard in Oxford before, and all were so successful that hearty welcome may be safely predicted for them should they return.

The series of Public Classical Concerts which has now terminated cannot be regarded as perfectly successful in an artistic sense. The want which it was hoped they would supply was the absence of orchestral music in Oxford. But as a matter of fact Chamber Concerts, which it was quite unnecessary to multiply, have formed half of the performances. Nor has the band been entirely satisfactory at the Orchestral Concerts. It has been too small and comprised too many novices to give really efficient renderings of symphonic works. At the Concert on February 10 this want of quantity and quality was very marked. A first season is always somewhat tentative, and it is to be hoped that the liberal public support accorded to the undertaking next year will induce the promoters to improve their orchestra next year.

There is not much more to add. Mr. Farmer signalled his 150th Concert at Balliol College, on the 13th ult., with a revival of Purcell's Te Deum and Jubilate, and a novelty in

the shape of a Motet by Mr. Walker, a member of Balliol College. There have been countless Concerts of a miscellaneous character, and we have been pertinaciously lectured, a fate from which University cities can hardly hope to escape.

## MUSIC IN BERLIN.

(FROM OUR OWN CORRESPONDENT.)

The gifted but eccentric Conductor of the Philharmonic Concerts, Dr. Hans von Bülow, has again seen fit to address his audience from the platform, this time, however, in more conciliatory terms than on the occasion a few weeks ago when he uttered the memorable rebuke, "Oh! unmusical public!" As usual, the ninth Concert of the series, which took place on Monday, the 14th ult., was preceded by a public rehearsal on the Sunday, in which Herr Stavenhagen and Fräulein Finkenstein, the well-known mezzo-soprano, took part. After a more than usually enthusiastic audience had warmly applauded the singer's fine rendering of the air "Il est doux, il est bon," from Massenet's "Herodiade," Von Bülow turned round and, addressing the "Geehrtes Publikum," informed them that the Sunday audiences pleased him much more than the Monday ones, and this, he added, by way of afterthought, was the opinion of Herr Stavenhagen and also of Fräulein Finkenstein. There is no doubt that the Doctor has some ground for his preference, as those who attend the rehearsals are for the most part intelligent music-lovers, while the Monday Concerts partake more of the nature of a "function" to which various elements are attracted. At the next Concert, the last of the series, Von Bülow takes his leave of the Berlin public, to devote himself for the future to Hamburg. There is no doubt that his departure will have great effect upon the policy and probably upon the immediate fortunes of the Philharmonic Concerts, which it is sincerely to be hoped will still retain their present prestige. In any case, a warm welcome will be given to Herr Moszkowsky, who comes from Breslau to undertake the difficult task of succeeding Hans von Bülow.

Middle. Etelka Gerster gave her second and last Concert in the Sing-Academie on the 6th ult., in conjunction with the pianist, Sally Liebling. The singer met with the same success as before, the programme including Rossini's "Una voce poco fa," the aria "Pour quoi" from "Lakmé," Bizet's "Vieille Chanson," and several German Lieder.

A very successful *début* was made here on February 26, by a youthful pianist, Miss Muriel Elliot, a fifteen-year old pupil of Herr Stavenhagen. Miss Elliot played with the Philharmonic Orchestra conducted by Herr Stavenhagen, Beethoven's C minor Concerto and Liszt's Concerto in A, besides several solos by Chopin and Liszt, in all of which, in addition to an advanced technique, she evinced a degree of musical intelligence which separates her from the ever-increasing number of such youthful performers.

The first performance of Mascagni's "Freund Fritz" was given on Saturday, the 19th ult., in the Opera house. The production had been awaited with quite unusual impatience, and the house was crammed with an audience who did not at first seem to find their expectations realised. It is not improbable that many of them had looked forward to a repetition of the excitements of "Cavalleria Rusticana," and were hardly prepared for the purely idyllic nature of the later work. However, the audience warmed as the evening proceeded, and the Prelude to the third act was loudly demanded. As the *Rabbi David*, the veteran Bety made a special success; but Herr Sylva was scarcely at home in the lyrical music allotted to *Fritz Kobus*, his *forte* lying more in the direction of heroic parts. Frau Pierson was the *Suzel*, and Fräulein Rothauser the *Joseph*. The Opera was beautifully mounted, and the skilful conducting of Herr Weingärtner was in a great measure answerable for the successful issue of the evening.

The personnel of the Opernhaus will sustain a severe loss at the close of this season in the person of its leading contralto, Frau Gisela Staudigl. This excellent artist goes to Frankfurt, while her place here will be taken by Fräulein Marie Goetze.

## MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

DVORÁK's fame and popularity in this country seems to be on a continual *crescendo*. Each new work of his is performed here as soon as it can be obtained, and there are also frequent repetitions of his earlier works. The "Requiem Mass" received its first performance in America on February 25, by the Church Choral Society, of New York, under the direction of Mr. Richard Henry Warren, the accomplished Choir Director of St. Bartholomew's Church, New York City. The work was performed in St. George's Church with full orchestra, chorus, and solo parts, and created a profound impression. Mr. Warren deserves high congratulations not only for his courage in attempting such a difficult work, but also for his success in producing it. The soloists were Miss Clementine de Vere, Miss Winant, Mr. Ricketson (an excellent tenor), and Herr Emil Fischer. This same work is also announced for performance at the Biennial Cincinnati Music Festival in May, under the direction of Theodore Thomas.

Dvorák's Fourth Symphony received its first American production on February 27, by the Boston Symphony Orchestra, in that city. It was at once successful. New Yorkers had an opportunity of hearing it on the 17th ult., when it was played by the Philharmonic Society. Both Nikisch, who leads the Boston orchestra, and Seidl, who directs the Philharmonic, are in full sympathy with the modern romantic, or, better, expressive school, so that this composition appealed especially to them, and in both cities the performance was magnificent.

Dvorák will soon be an American, for he is scheduled to arrive here in September next to take the directorship of Mrs. Thurber's National Conservatory of Music. Too much praise cannot be given to this enthusiastic lady, who has spent time, labour, and money in the effort to establish a music school of the highest class and truly national in its objects and methods. The school has already developed some very promising pupils, and Mrs. Thurber's intention is to make it complete in every detail. To this end nothing is spared.

The sensational success of Miss Marguerite Reid in the rôle of *Ophelia*, at the Metropolitan Opera House, is the talk of the day. Her opportunity came unexpectedly, but she seized it. She is young, beautiful, and accomplished, and has evidently a bright future in store for her.

The Opera season closed on Saturday, the 12th ult., with great success. The company now goes to Boston and other cities, and will return late to New York for a supplemental season of two weeks. The success of the latter half of the season especially has been enormous, and it is now rumoured that the same managers, Abbey and Grau, will direct the opera next winter. The stars of the season have been unmistakably Madame Emma Eames, M. Lassalle, and the De Reszke Brothers.

Berlioz's "Damnation of Faust" was sung with splendid effect by the Apollo Club of Chicago, on February 15, with Signor Campanini, Mr. William Ludwig, and Miss Kleine in the solo parts. Mr. Thomas was the Conductor, and the Chicago Orchestra played the instrumental parts.

A very interesting experiment is to be tried next month. On the 150th anniversary of the first production of "The Messiah," Mr. Walter Damrosch intends to produce that work by the New York Oratorio Society, with the original Handelian orchestration, all the performances hitherto of this work have been either Mozart's score or a mixture of that and Handel's. In Boston and also in some other places both Costa's and Franz's scores have been used. It will be interesting to watch the reports of the experiment. The New York cities are not, as a whole, enthusiastic over Handel. On the day following "Acis and Galatea" will be performed in costume, and a miscellaneous programme will be supplemented to fill out the evening.

The Schubert Society of Newark, N.J., gave its second Subscription Concert on the 9th ult., under the direction of Mr. L. A. Russell. Included in the programme were the "Rigoletto" Quartet, sung as a full chorus; "The Lord is a Man of war," by all the male voices; "One limpid stream" ("Joshua"), by all the female voices; Massenet's "Narcissus"; and Part-songs by Fanning and Cowen.

THE final Examination for fifteen original Open Scholarships at the Royal College of Music took place on February 25, 26, and 27. The total number of candidates applying throughout the kingdom was 526. Of these, sixty were disqualified on various grounds of irregularity, &c., and the remainder were examined by the preliminary local Examiners at eighty-one centres (mostly municipal buildings) on February 3, and reduced to 151; and these were brought up for final examination at the College itself, and divided themselves as follows:—Composition, 9; Singing, 34; Pianoforte, 60; Organ, 10; Violin, 19; Violoncello, 3; Double Bass, 1; Wind Instruments, 13; Harp, 2. The following are the names of the successful Candidates:—Singing—Herbert Hilton, Norman McLeod Jones, Jessie H. Scott. Pianoforte—Edith E. B. Foster, E. Howard Jones, Evelyn G. King. Organ—John F. Shaw, Jun. Violin—Katherine R. Howell, Thomas Jeavans. Violoncello—Emma Smith. Double Bass—John G. S. Jones. Wind Instruments: Oboe—None. Clarinet—John William Peck. Bassoon—Edward Dubrucq. Trumpet—None. French Horn—Walter W. Wilkinson. Harp—Mabel Martin. Composition—None of the Candidates were found to reach a sufficiently high standard.

MISS LOTTIE WILLIAMS and Miss Bertha Sladdins gave an evening Concert on the 24th ult., at the Vestry Hall, Hampstead. Miss Williams, a talented young lady, pupil of Mr. James Shaw, gave an efficient interpretation of Beethoven's "Moonlight" Sonata, and also displayed considerable ability in her subsequent rendering of pieces by Mendelssohn, Schumann, and Henselt. Miss Sladdins's contributions to the programme consisted in songs by Haydn and Solomon. The Concert-givers were ably supported by Miss Lucie Johnston, Messrs. Reynolds Wood, Henry Pope, Alfred Slocombe, and Herr Greiffenhangen. The performances also included an *Adagio* and *Allegro* from a Pianoforte Trio by Wolde-mar Bargiel, played (as the programme informed us) for the first time in this country, in the interpretation of which Miss Williams was associated with Mr. Slocombe and Herr Greiffenhangen. Mr. Alfred Mapple was the Conductor.

THE Competition for the Santley Prize took place at the Royal Academy of Music on the 10th ult. The examiners were Messrs. Henry R. Bird, Waddington Cooke, and Signor A. Romili (chairman). There were eleven candidates, and the prize was awarded to Llewelyn Davies. The examiners highly commended Catherine Rodbard. The Competition for the Llewelyn Thomas Gold Medal took place on the 24th ult. The examiners were Mrs. Hutchinson, Mr. Charles Chilley, and Mr. Barton McGuckin (chairman). There were fifteen candidates, and the medal was awarded to Elizabeth Mackenzie; the examiners highly commended Minnie Robinson. The Competition for the Evil Prize also took place on the 24th ult. The examiners were Mrs. Hutchinson, Mr. Charles Chilley, and Mr. Barton McGuckin (chairman). There were three candidates, and the prize was awarded to Philip Brozel.

ON the 4th ult. the 277th consecutive monthly Concert was given by the members of the St. George's Glee Union at the Pimlico Rooms, Warwick Street. A capital selection of songs and glees was well rendered. Handel's "Acis and Galatea" occupied the second part, the characters of *Galatea*, *Acis*, *Damon*, and *Polyphemus* being represented by Miss Stella Maris, Mr. Wilbur Gunn, Mr. Holberry Hagyard, and Mr. Frederick Bevan, who gave excellent renderings of their respective parts. The choir, under the command of its indefatigable Conductor, Mr. Joseph Monday, showed great ability in the chorus parts of the work, especially so in the difficult chorus "Wretched Lovers." Mr. F. R. Kinke accompanied on the pianoforte, and received a well-earned ovation at the close of the Serenata.

MISS WINIFRED PARKER, an accomplished soprano vocalist, gave an agreeable miscellaneous Concert at the Princes' Hall on Tuesday evening, the 22nd ult., the most important feature of the programme being Mr. Gerard Cobb's Quintet in C for pianoforte and strings (Op. 22). This is not only a scholarly, but a pleasing work, the themes being for the most part melodious and the construction of each movement perfectly symmetrical. The

slow movement in F minor and major is particularly expressive, and the *Finale* very bright and genial. Mr. Cobb's work was for the most part excellently played by Mr. Frank Idle, Mr. Philip Cathie, Mr. Percy Elliott, Mr. A. E. Dyson, and Miss Mildred Bloxham. The remainder of the Concert does not call for notice.

MRS. LEITH MACGREGOR gave her first evening Concert at Steinway Hall, on the 14th ult., assisted by Miss Charlotte Walker and Mr. Joseph Hollman. She was heard alone in pieces by Bach, Chopin, Schubert, Brahms, and Liszt, and with Mr. Hollman in L. Emil Bach's melodious and difficult Sonata for pianoforte and violincello in A minor. Though not deficient in power, Mrs. Macgregor excels rather in delicate and fanciful passages. Miss Walker, described as "the new dramatic soprano," created a very favourable impression. She has a fine voice of rich quality and extensive compass and sings with great feeling. Mr. Hollman delighted every one by his refined and masterful renderings of pieces by Schumann and Davidoff. Mr. Spencer Lorraine accompanied with tact.

WELSHMEN (including the Lord Mayor) mustered in force at St. Paul's Cathedral on February 29, the eve of St. David's Day, for the special service given entirely in the language of the Principality. With an important exception in the musical department everything was done to give the gathering a distinctive tone. The setting of the Canticles was that of Owain Alaw, known to Englishmen as John Owen, and a chorus, "Gwyn ei fyd a ystyria wrth y tiwad" ("Blessed is he that considereth the poor"), by the same musician, and several hymns were sung; but it was hardly complimentary to aspiring Welsh composers that as solo for Mr. D. Lewis the tenor air from "St. Paul," "Be thou faithful unto death" ("Bydd ffyddlawn hyd angan"), should have been determined upon.

MISS JEANNE DOUSTE, a talented young pianist who has obtained favourable recognition from time to time, commenced a series of three Concerts of Rubinstein's music at the Steinway Hall on Monday afternoon, the 21st ult. Her programme on this occasion consisted of early works, including the Sonata in E minor for pianoforte and violin (Op. 19), three of the Salonorstücke (Op. 66) for the same combination of instruments, and some minor pieces for pianoforte solo. These pleasing examples of the Russian composer's genius were well interpreted, Miss Douste having the co-operation of M. Tivadar Nachéz in the duets. Madame Valda contributed a very trying aria from Rubinstein's Opera "The Demon."

A VERY interesting Concert was given on the 19th ult. at the newly-opened Lecture Hall of the North-East London Institute. The programme included Mendelssohn's Trio in C minor, admirably played by Messrs. Bonawitz, Ortmann, and Van der Straeten; Weber's "Invitation to the Waltz" (Mr. Bonawitz), and Beethoven's Septet, of which a very good performance was given by Messrs. Ortmann, Mistowski, Van der Straeten, J. W. Mathew, Scott, Spottiswoode, and Blandford. The vocalist was Miss Helen Saunders, who gave with much taste songs by Lassen, Schubert, and Gounod. The hall, which seats over 400, was well filled by an appreciative and enthusiastic audience.

An excellent performance of Part II. of Mendelssohn's "Elijah" was given at the People's Palace on Sunday, the 13th ult., by the People's Palace Choral Society and Orchestra. The admission was free and a crowded audience filled the large and spacious Queen's Hall to its utmost extent. Mr. Orton Bradley (Musical Director to the People's Palace) conducted, Mr. W. R. Cave was leader, and Mr. B. Jackson (Organist of the Palace) was at the organ. The soloists were Miss Annie Lea, Miss Annie Layton, Mr. Howden Tingey, and Mr. T. Firth. At the usual Organ Recital given in the evening by Mr. Jackson, Rheinberger's new Organ Sonata in D major (No. 15) was included in the programme.

MR. CHARLES FRY gave his Recital of "Hamlet," with Mr. Berthold Tours's new music, at the Memorial Hall, Farringdon Street, on February 27. The music was very creditably played by the Leopold Amateur Orchestra, under the direction of Mr. Hillier. The Recital was listened to with deep interest. Mr. Fry also gave a Recital of "As

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you like it" on the 16th ult., at the Birkbeck Institution, before a large audience. The music was rendered, as before, by an orchestra (led by Mr. Gatehouse) and choir, under the direction of Mr. Henry Baker. Mr. Gadsby's "Forest of Arden" has been specially re-arranged for Mr. Fry by the composer for a small orchestra of strings and pianoforte.

THE fifth Clapham Philharmonic Concert of this season's series was given on the 10th ult., when Dvorák's "Stabat Mater" and Sullivan's "Martyr of Antioch" were performed. The principal artists were Miss Lottie Whitnell, Miss Lily Seddon, Miss Lucy Etheridge, Mr. Laurence Fryer, and Mr. William Ives. Mr. Sidney Hann and Master Szczepanowski accompanied on the pianoforte and Mr. J. P. Attwater on the organ, the Conductor being Mr. Walter Mackway, the director of the Concerts. In spite of the prevalent wintry weather a large audience assisted at the performance, which must be pronounced a remarkably good one.

MUR. J. C. AMES, on February 29, gave a Pianoforte Recital at the Hampstead Conservatoire, with the object of practically demonstrating the advantages claimed for the new keyboard invented by Paul Janko. The abolition of inconvenient stretching of the hand, the facilitation of fingering, and the ease with which transposition can be accomplished were among the points dwelt upon, and the skill of the performer was illustrated in pieces by Bach, Schumann, Rubinstein, Liszt (with Mr. Geausset to render assistance on a second pianoforte), Chopin, and other composers. To obviate monotony, Herr Max Reichel contributed some violin soli.

THE first of a series of evening Concerts was given by Mr. Edgar Pettman on the 1st ult., at St. Mary's Hall, Abbey Road. The programme was of a high class, comprising excerpts from Handel, Mozart, Chopin, Gounod, and Hatton. Four attractive Part-songs by Mr. Pettman and a Duet for two pianofortes by Miss Dora Bright should also be mentioned. The vocalists were Mrs. Bartholomew, Miss Gertrude Nunn, Miss Jessie Hanks, Mr. Ben Grove, and the choir of St. Mary's. Miss James and Mr. E. G. Croager played the pianoforte, and Mr. C. H. Allen Gill the violoncello.

A CHARMING Concert was given on the 9th ult., at 22 Old Bond Street, by Mrs. Carlisle Carr, who sang several new songs, one, "Among the roses," by Gerard Cobb, being particularly admired. Amongst the other artists should be mentioned Miss Marie Alexander, pupil of Mrs. Carr, who sang Gounod's "Ave Maria" with much taste and feeling; Master M. Alexander, a promising young violinist; Miss Phelps, whose fine harp playing was quite a feature of the entertainment; and Messrs. Green and Smith, the latter scoring with Gerald Lane's "Golden Summer."

THE value of such an institution as the Choir Benevolent Fund is manifested in the fortieth Annual Report just issued. Considering all things, the members have reason to be satisfied with the state of affairs and to hope that continued prosperity may attend their well-managed organisation. The Festivals at Gloucester and Cheltenham show in their financial results a decided improvement on the country Festivals of 1889. The Deans of Lichfield, Peterborough, St. Asaph, Westminster, and Worcester, in giving offertories to the Fund, set an example which should be extensively copied elsewhere.

THE Brondesbury Cecilian Choral Society gave its second Evening Concert on February 25, when a large and appreciative audience assembled to hear Haydn's "Creation." The soloists were Miss Florence Verey, Mr. James Gathrop (of H.M. Chapel Royal), and Mr. Dan Price. The work was accompanied by Mr. Sydney Cross (pianoforte) and Dr. J. A. Smith (American organ) and conducted by Mr. Frederic Leeds, who secured a very good performance. At the third Concert of this its first season the Society promises Gade's "Erl-King's Daughter" and a miscellaneous selection.

On the 21st ult., at the Parochial Hall, the St. Paul's (Walworth) Choral Society gave its last Concert of the

season, the work chosen being the "May Queen." The choruses were effectively rendered under the able conductorship of the Rev. Corrie Jackson, Chaplain of the Foundling. The soloists were Miss Randell (who was several times encored), Miss Marion Severn, Mr. J. H. Williams, and Mr. Chubb. Mrs. Dubois was a sympathetic accompanist.

MISS MARIANNE EISSLER concluded her agreeable series of Quartet Concerts at the Steinway Hall on Tuesday, the 15th ult. Miss Clara Eissler took part with her in Spohr's Sonata in A flat for harp and violin, and Miss Emmy Eissler in Goldmark's Suite in E for pianoforte and violin, the latter being a specially good performance. Mendelssohn's Quartet in D (Op. 44, No. 1) and Haydn's in B flat (Op. 64, No. 5) were also in the programme, and Mr. Franklin Clive contributed a song.

The first of a series of six Lectures by Mr. Edward W. Naylor, on Robert Browning's poem "Charles Avison," was given at Toynebee Hall, Commercial Street, on the evening of the 8th ult. Unfortunately, owing to the severe indisposition of the lecturer, the remaining five discourses have had to be postponed until after Easter. The syllabus for these announces that several pieces, both instrumental (pianoforte and violin) and choral, of great antiquity, will be performed.

On the 18th ult. Lee Williams's "Bethany" was sung at St. Peter's Church, Dulwich Common, under the direction of Mr. C. H. Allen. The solos were taken by Masters Couldry and Roberts, and Messrs. Rickard, Taylor, Heath, and Smyth, members of the choir. Mr. A. F. Grainger presided at the organ and Mr. T. E. Gatehouse led the orchestra. The work created a deep impression. MacKenzie's Benedictus was played at the close of the service, which will be repeated on Friday evenings during Lent.

A CONCERT was given in aid of the Schools of St. Mary's, Horseferry Road, on February 25, at Westminster Town Hall, when the following artists took part: Mdlle. Alice Roselli and Madame Enrique; Messrs. A. Bovett, George Tate, Charles Capper, Campbell Clark, and Stanley Smith; Madame Anna Lang (violin) and Miss Mary Chatterton (harp). Miss Bessie Waugh and Mr. Frank Barat accompanied.

STAINER'S "Crucifixion" was given at Christ Church, Brondesbury, on the 11th ult., at a special Lenten Service, and received a good rendering by the regular choir, the solo portions being taken by Messrs. P. H. Degriam (Narrator), E. Ashdown, A. Johnson, W. Wellsman, and W. Winter. The Quartet was taken by Master Breedon and Messrs. A. H. Knight, S. Machin, and F. Machin. Mr. Frederic Leeds, the Organist and Choirmaster, accompanied.

MR. AUGUSTUS HOLMES gave his annual Concert at the Public Hall, Peckham, on the 7th ult. The selection of music was of an attractive character, the principal vocalists being Miss Ada Loaring, Miss Marian Holmes, Miss Ellen Marchant, Mr. Ager Grover, and Mr. Fred. Bevan. Instrumental solos were given by Mr. G. Holmes, Mr. Waud, and the Concert-giver.

PROFESSOR J. F. BRIDGE delivered at Toynebee Hall, Commercial Street, on the evening of the 12th ult., his interesting Lecture, entitled "An hour with my Mozart MSS." Prior to the close of the discourse Dr. Bridge distributed amongst the audience copies of the *fac-simile* of the Minuetto which was included in the Mozart supplement of the December number of THE MUSICAL TIMES.

BENEDICT'S Oratorio "St. Peter" was given at St. John the Evangelist's, Waterloo Road, on Sunday afternoon, the 20th ult., under the conductorship of Mr. S. S. Martyn. The solos were effectively rendered by Misses G. Izard and F. Green, Messrs. Gostick and Winton, and Mr. Henry J. B. Dart presided at the organ.

MR. T. A. MATTHAY gave a Concert at the Bow and Bromley Institute on the 5th ult., assisted by Miss Ethel Bevans, Mr. Wilbur Gunn, and Mr. Max Reichel (violin). Brahms, Raff, Henselt, Liszt, Gounod, and the Concert-giver were among the composers drawn upon, and encores were numerous.

AT St. Mary's, Kilburn, on February 28, Spohr's "God, Thou art great," was sung at the monthly Cantata Service, which is held at the Church after the evening service. Mr. Edgar Pettman, director of the choir, presided at the organ. These services are becoming increasingly popular in the neighbourhood.

THE Kyre Choir gave a performance of Mendelssohn's "Elijah" at the Congregational Church, Canning Town, on the 15th ult. The soloists were Miss Ada Loaring, Miss Ball, Mr. Herbert Clinch, and Mr. George Tate. Mr. F. A. W. Docker conducted, and Dr. E. H. Turpin presided at the organ.

THE little pastoral play entitled "The Dryad" was performed for the second time, on the 19th ult., at Toynbee Hall. The parts were sustained by Miss Bass, Mrs. Fagan, Miss M. C. Foley, Miss Dobie, and the author, Mrs. Christina Denning.

STAINER'S "Crucifixion" is being given, alternately with Mendelssohn's "Hear my Prayer" and "Christus," at the Wednesday Lenten performances at St. Mark's, Notting Hill. Mr. Warren Tear presides at the organ, and the solos are sung by members of the choir.

THE abridged version of Bach's Passion Music (St. Matthew) will be sung at a special Service to be held in St. Paul's Cathedral on the Tuesday in Passion week, according to the usual custom.

THE Cremona Orchestral Society gave its first Orchestral Concert on the 8th ult., in the Iron Hall, Askew Road, Shepherd's Bush. The Society now numbers over forty members, and the Hon. Conductor is Mr. J. Stansfeld.

A POPULAR edition of Professor H. C. Banister's "George Macfarren: his Life, Works, and Influence," has just been published by Messrs. George Bell and Sons.

MR. ALBERT FRANSELLA has recently been appointed as Principal Flute in the Crystal Palace Orchestra.

## REVIEWS.

*Wagner as I knew him.* By Ferdinand Praeger.

[Longmans, Green and Co.]

DR. EDUARD HANSLICK, the well-known Viennese musical critic and aesthetician, who had long been regarded as an active opponent of Richard Wagner, on writing about the first performance of "Parsifal," protested that he had no objection to Wagner himself, and asserted that his strictures had been directed against the Wagnerites. Under the denomination of Wagnerites, he doubtless included composers who plagiarised Wagner; composers who, conscious of their inability to rival him, gave up composing altogether and employed their pens in expounding his works and theories; and that lesser fry of hangers-on who, by espousing his cause to the exclusion of everything else, contented themselves with basking in the master's reflected light.

The study of Wagnerism—which includes Wagner the man, Wagner the poet-musician, and his works, both musical and literary, has unfortunately become so much a matter of party feeling and contention, that any book on the subject, until it has been read, is naturally regarded with suspicion. In whichever class of Wagnerites specified above the late Ferdinand Praeger should most properly be placed, it may at once be avowed that his recently published book contains much which, on account of its novelty, is calculated to interest and satisfy both classes of readers—whether friends or opponents of the Wagnerian cause.

Friends—those hero-worshippers who prize every little anecdote or bit of gossip about their idol more than the study of his works—will find plenty to entertain them.

Opponents—especially those who have been actively employed—will rejoice that Praeger, who was fully alive to his friend's failings, has not sought to vindicate Wagner in all things, and has even furnished them with information which might serve as a handle for further condemnation.

Its title, "Wagner as I knew him," is an especially happy one, as indicating the general character of the book,

which, though it furnishes a tolerably complete account of Wagner's life and artistic career, is most properly to be regarded as complementary to Glæsnapp's voluminous biography, the reminiscences of others, and the article contributed by Mr. Edward Dannreuther to the "Dictionary of Music and Musicians"—at once the most complete and the most concise which has appeared in any language. In dealing with his personal reminiscences of Wagner, Praeger must have found it a difficult matter to avoid obtruding his own personality. That he has not done so unduly, and has achieved his task with becoming modesty, is a highly satisfactory point.

Among the matters treated, which will be found absolutely or comparatively new to English readers, may be enumerated—(1) Incidents in Wagner's school-life, both at Dresden and Leipzig; (2) his first love, a Jewess; (3) his first wife, Minna Planer, a thoroughly amiable woman, who was devotedly attached to him, but incapable of fully sympathising with and comprehending his genius, his high artistic aim, and ambition; (4) his first visit to London in 1839; (5) his sojourn in Paris, 1839-42; (6) his residence at Dresden (1842-9), a detailed account of the part he took in the Revolution there, and the composition of "Tannhäuser" and "Lohengrin"; (7) his flight and exile to Zürich (1849-51); (8) his visit to London as Conductor of the Philharmonic Society in 1855, which is minutely described from Praeger's personal observation and association with him at that period; (9) his visit to Paris and return to Germany in 1861. From this point up to the date of Wagner's death in 1883, except for a long series of letters written during 1861-5 and now published for the first time, Praeger's personal reminiscences become more and more sparse.

By no means its least interesting portion is that which treats of August Roeckel, a truly remarkable individual, who made Wagner a revolutionist and Praeger a Wagnerite; and, for the part he took in the Revolution of 1848-9, suffered thirteen years' imprisonment—a fate from which, it is made clear, Wagner only escaped by a mere accident.

True to the title of his book, Praeger abstains from lengthy disquisitions upon Wagner's works, both musical and literary. A notable exception, however, is made in favour of the pamphlet "Judaism in Music." Though not altogether agreeing with Wagner's estimate of the Jews, he gives a very full account of its contents, principally for the sake of showing that Wagner has treated the matter more from an artistic than from a personal point of view.

It is to be regretted that Praeger did not live to "see his book through the Press," as he would then have reaped the glory as well as the emolument of its publication. Further, on looking it through again, he would probably have modified it in several particulars, the treatment of which, as they stand, is partly due to the fact of having been written down from his dictation—a mode of procedure which weakness of sight and hand compelled him to adopt in his latter days, and one which does not conduce to continuity and elegance of style or to accuracy of diction. As an instance of this, the name of Ronge, a priest at Dresden, who proposed certain alterations in the Roman Catholic ritual, and made himself otherwise obnoxious to the Church, comes out as "Wrangler"; and the title of Wagner's pamphlet "A Communication to my Friends," is printed "Commutation," &c. He would no doubt also have remodelled the dedicatory letter addressed to the Earl of Dysart, which is dated as far back as June 15, 1855. The very first sentence of this, which speaks of his intimacy with Wagner as "an uninterrupted friendship of close upon half-a-century," is misleading, for it is not till we have reached page 219 that we learn that he did not make Wagner's personal acquaintance until he came to London in 1855, and that up to this time he was "but the reflection of August Roeckel," a mutual friend of his and Wagner's resident in Dresden, and with whom he had corresponded. Thus this "uninterrupted friendship of close upon half-a-century" is reduced to twenty-eight years. Praeger's statement that he was "Wagner's first and sole champion," and that it was through "his sole exertions that the Philharmonic Society in 1855 offered Wagner the post of Conductor" will surprise many, and in the interests of truth calls for confirmation or refutation.

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It seems improbable that this can have been so from the fact that up to the summer of the previous year Praeger was strongly opposed to the "new German School," as appears from a letter which he addressed to the *Musical World* of July 24, 1854, and in which he gives an entertaining account of the Rotterdam Musical Festival of that year, and of his journey thither from Cologne in a Rhine steamboat in company with a number of German musicians and critics. These kept up an incessant discussion about music, "till at last," says Praeger, "I lost my patience, and told them roundly that their *Zukunfts-musik* (music of the future) was no better than *Deutschlands Zukunft* (the future of Germany)."

A letter of Wagner, to Liszt, dated London, May 16, 1855, seems to settle the question in favour of Sainton. Wagner writes therein: "Poor Klindworth has been ill all along, and the fact that I could undertake nothing with him has deprived me of a great pleasure. Besides him my intercourse is limited to Sainton, the leader of the orchestra, who caused my ill-fated appointment here (the italics are our own), and a certain Lüders, who lives with him. Both are ardently devoted to me, and do all in their power to make my stay here pleasant. Apart from this I frequently go to Praeger, a good soul." (N.B.—The last three words are omitted in Hueffer's translation of the "Correspondence of Wagner and Liszt.")

Notwithstanding the publication of this letter of Wagner's, Praeger wrote to the *Musical World* of July 28, 1888, in correction of a statement of the *Quarterly Review* that it was Sainton who proposed Wagner as Conductor of the Philharmonic Society's Concerts, and maintaining that it was he himself who had first made the suggestion to Sainton, and that on his passing it on to the directors of the Philharmonic Society he was invited to attend their meeting, when he gave them all the information they required. In this same letter, as evidence of his long acquaintance with Wagner as a composer and his skill as a conductor, he alludes to an article on the performance of "Rienzi" at Dresden, which he had contributed to the *English Gentleman* in 1845. In his book he speaks of this as an article on "Tannhäuser." Evidently his memory here played him false, and having regard to his admission that up to 1854 he was "but the reflection of August Roeckel," it seems quite on the cards that the suggestion of Wagner's engagement came primarily from Roeckel, if not through him, from Wagner himself. As all seven directors of the Philharmonic Concerts of 1855 are dead, the matter is not an easy one to set at rest. To us, of the present day, it matters little from whom it emanated, nor should we have now thought it worth discussing, had not Praeger himself publicly raised the question, and that for the first time, as it appears, after a lapse of thirty years' silence.

We may seem to have laid too great a stress upon Praeger's inimical opinion of the "music of the future," expressed in his letter to the *Musical World* acent the Rotterdam Festival of 1854; but, having been cognisant of its existence and of its contents since the date of its publication, we could not do otherwise than refer to it. Ample evidence is afforded by letters, both from Wagner and Roeckel, contained in his book, that long previously to the Rotterdam Festival he had heard much about Wagner from his friend August Roeckel. Remarking upon one of the latter's, dated Dresden, March, 1843, he says: "I had such complete confidence in his (Roeckel's) perception and judgment that I was at once won over to Wagner's side by the tone of hero-worship that pervaded his letter." Wagner, too, in a letter of January 8, 1855, writes: "My heartiest thanks are due to you, my ardent champion in a strange land and among a conservative people. Your first espousal of my cause, ten years ago, when August read to me a vigorous article, from some English journal, by you on the 'Tannhäuser' performance at Dresden, and the several evidences you have given subsequently of a devotion to my efforts, induce me to unhesitatingly throw the burden of somewhat wearisome arrangements upon your shoulders."

In attempting to reconcile these apparent discrepancies, we are therefore driven back upon the assumption that at the date of the Rotterdam Festival Praeger's opposition to the "New School," like Hanslick's, was not directed against Wagner, the founder of it, but against his disciples;

or that he had good reasons for keeping his real opinions to himself until the proper time came for divulging them with effect.

Notwithstanding the deficiencies which we have thought it but right to point out, "Wagner as I knew him" is a remarkable book. Singularly free from the "scissors and paste" element of ordinary biographical compilers, it furnishes us with an independent view of the life and career of certainly the greatest musical genius that, since Beethoven, has shed a lustre upon the present century.

*Six Morceaux pour le Violoncelle avec accompagnement de piano.* Par J. Hollman. [Novello, Ewer and Co.]

These pieces are respectively entitled "Légende," "Pizzicati," "Aubade," "Andante," "Petite Valse," and "Tarantelle," a sufficient proof of their variety. It will be taken for granted that they are so written as to display to the best advantage the characteristics of the instrument which their composer handles with such consummate skill. Let us add that these qualities are but a small portion of their merits, which include a rare degree of melodic and expressive charm, much freshness of treatment, and an entire freedom from the modern vice of straining after effect. Excessive difficulty being equally conspicuous by its absence, it is clear that Mr. Hollman has deserved well of violoncellists.

#### FOREIGN NOTES.

POPE LEO XIII. has addressed a circular letter to eminent composers in Europe and the United States requesting their co-operation in his efforts to bring about a reform in the domain of sacred music, which, in his holiness's opinion, partakes too much of a mundane and theatrical character in the present day.

A commemorative tablet was, on February 20 last, placed against the house, via Lamarmora, at Cagliari, where the great tenor Mario first saw the light. The tablet bears the following inscription in Italian: "In this house was born, of noble parentage, on October 17, 1810, Mario de Candia, distinguished in the vocal art; an enchanter of the world, an honour to his country."

Pietro Mascagni is busily engaged upon the score of his new opera, "I Rantau," the subject of which is again drawn from one of Erckmann-Chatrian's stories. According to some Italian papers, the opera is to be first brought out at the Imperial Opera, of Vienna, during next autumn, while others name the Teatro Pagliano, of Florence, as being the lyrical stage selected for the *première*, and even give the names of the artists cast for the principal parts.

Baron Franchetti, the composer of "Asraël," gave a private performance of some extracts from his new opera "Christoforo Columbus," last month, at Milan. The opera will be first performed at Genoa, in connection with the Columbus celebrations.

At the Teatro Parthenope, of Naples, a new operetta, with a really comic libretto from the pen of Signor Paolo Marulli, entitled "Nini la scuffiara," was produced last month with much success. The composer is Signor Gaetano Scognamiglio.

Two new operas are announced to be brought out shortly at the Teatro Bellini, of Naples—viz., "Maestro Giorgio," by Signor Sodero, and "Mercedes," by the Maestro Pellegrino.

An interesting Concert, on a grand scale, was given last month by the Sociedad de Concertos, of Madrid, at the Teatro Principe Alfonso in that capital, with the co-operation of the orchestra and chorus of the Opera, members of military bands, and some fifty juvenile voices. The programme consisted almost entirely of works by Wagner, including orchestral portions of "Rhinegold" and "Tristan und Isolde," and the entire *Finale* of the first act of "Parsifal." The reception of these excerpts by a Spanish audience was a most enthusiastic one, mingled with some occasional opposition on the part of a small minority. Signor Mancinelli conducted the performances.

Herr Felix Weingartner, the able Conductor of the Berlin Royal Opera, has just completed an opera entitled "Genesius," which is to be shortly produced at the theatre in question.

Special performances are in course of preparation at Halle, the birth-town of Handel, of Wagner's "Tristan und Isolde," "Die Walküre," and "Siegfried," with the co-operation of Herr Gudehus and Mesdames Sucher and Moran-Olden.

At the Munich Hof-Theater the new opera "Heilmar der Narr," by W. Kienzl, first brought out some time since at the Hamburg Stadt-Theater, was produced with good success on the 8th ult. The work, both as regards the book and the musical setting thereof, is constructed upon Wagnerian lines, without, however, slavishly imitating that master's manner, and contains some very effective scenes. The composer conducted the performance.

The Oratorio "Franciscus," by the talented Belgian composer M. Edgar Tinel, met with a highly favourable reception at its performance last month, at Aix-la-Chapelle, under the direction of Herr Schwickerath. The interesting work has already been performed in several leading German towns.

The late violin virtuoso Robert Heckmann was the possessor of a number of valuable violins, notably an Antonio Stradivarius dated 1721; the instrument which Heckmann used at most of his concert performances, and one of the finest and most valuable violins in existence. The collection likewise contains an Amati and a Guarnerius. These superb instruments are now offered for sale (at Mannheim), there being no artistic successor to their late owner in the Heckmann family.

Dvorák's "Requiem" was performed recently by the Gesangverein of Olmütz, where the fine work met with a considerable amount of appreciation.

The long-deferred project of erecting a monument to Mozart in the Austrian capital is at length in a fair way of being realised, the committee constituted for the purpose having approved of a new model recently submitted to them by the sculptor, Herr Tilgner. The work will be taken in hand at once, and, it is estimated, will be completed about May, 1894. The monument fund so far subscribed amounts to 82,000 florins.

A memorial tablet bearing the following inscription was placed, on the 14th ult., against the house, Währinger Strasse, No. 26, Vienna: "On this site there formerly stood the Gartenhaus where Mozart resided from the summer of 1789 to the autumn of 1790, and where he wrote 'Così fan tutte,' as well as the Symphonies in G minor, E flat major, and the one in C major, with the Fugue."

Herr Felix Draeseke's new opera "Herat" was produced, for the first time, at the Dresden Hof-Theater on the 10th ult., and was exceedingly well received. The music is described as more of an orchestral than a vocal order, but written in a bold and grand style, and full of dramatic life. The libretto, on the other hand, written by the composer himself, is said to be somewhat tedious. The work contains some important choral numbers.

Mascagni's "L'Amico Fritz" was brought out, for the first time on German soil, at the Frankfurt Stadt-Theater, on the 12th ult. It was, on the whole, very favourably received, more especially as regards the first and second acts, while the third and last acts proved to be less interesting to the audience.

Herr Carl Schröder's new opera "Aspasia" met with an enthusiastic reception on the occasion of its first performance, on the 3rd ult., at Sondershausen.

A new operetta in three acts, entitled "Utopia," the libretto by Herr Paul Wendt, the music by Herr F. Goetze, met with a very favourable reception upon its first performance last month at the Stadt-Theater, of Stettin.

Dr. Hans von Bülow, having lately acquired the citizenship of Hamburg, has taken up his residence permanently in the art-loving Hanse town.

The authorities of the Munich Hof-Theater have prohibited the species of adverse criticism taking the form of hissing on the part of the audience during a performance, as being incompatible with the dignity of that Royal institution. The measure has created quite a storm of controversy in the Bavarian press organs.

At a recent Concert given by the Bach-Verein of Heidelberg, under the direction of Professor Wolfum, the experiment was successfully tried of hiding both orchestra and Conductor from the view of the audience, by means of reversing the amphitheatrically arranged orchestral podium,

the back partition of which being thus turned towards the audience, while the choristers had been placed in a gallery above the orchestra. The performance consisted of excerpts from "Die Meistersinger" and "Parfisi," and the new arrangement is said to have produced highly satisfactory results, acoustically and dynamically, a more even balance being established between voices and instruments on the one hand, and the string and wind instruments on the other.

Handel's "L'Allegro, il Penseroso ed il Moderato" was performed, with much success, on the 1st ult., by the choir of the Martin Luther Kirche in Dresden, under the direction of the cantor, Herr Römhild.

Anton Rubinstein, on his return from his recent visit to the Austrian capital, gave a Recital, with a charitable object, at Dresden, and also took part in a Concert given in that town by Madame Krebs-Brenning, his performance on both occasions arousing an indescribable enthusiasm amongst the audience. A similar result attended a subsequent public performance of the pianist-composer at Berlin, the receipts whereof were distributed amongst four charitable institutions of that capital.

A three-act vaudeville, "La Princesse Nangara," by MM. Bataille and Sermet, the music by the young composer Edmond Missa, was produced on the 13th ult., at Reims, with great success. The piece will shortly be transferred to the Paris stage.

The Paris Société des Compositeurs de Musique has conferred the first prize of 500 francs, instituted by M. Lamy, for a dramatic scene, to M. Busser-Devriès for his setting of a poem "Jeanne Gray," by M. Guinand. The same Society now offers prizes of 1,000 and of 500 francs for a Pianoforte Concerto and a Suite for flute, oboe, clarinet, French horn, bassoon, and pianoforte respectively, to be competed for during the current year.

Mr. Charles Oberthür's Harp Quartet on British national melodies was played at a recent Conservatoire Concert in Paris by pupils of that institution, and pleased the audience so much that the performance had to be repeated a few days later at the Salle Erard.

In consequence of the great success of "Lohengrin," several afternoon performances of that opera have taken place last month at the Paris Opéra, the house being crowded each time.

Under the title of "Wagner en Caricatures" a very interesting volume has just been published in Paris (Librairie Larousse) from the pen of M. John Grand Carteret. The volume contains one hundred and thirty caricatures relating to the Bayreuth master and his works, chiefly drawn from German, French, and English sources, with a critical commentary written in good taste and far from antagonistic to the subject caricatured.

The first representation of a new two-act opera, entitled "Atala," the libretto from the pen of M. Paul Collin, the music by Mlle. Juliette Folville, took place on the 10th ult. at the Grand Theatre of Lille, where it met with a highly favourable reception. The composer, a young Belgian lady twenty-two years of age, herself conducted the performance, and was the recipient of much hearty applause on the part of a numerous audience.

Mr. Franz Villaret, a former pupil of the Paris Conservatoire, has been appointed to the vocal professorship at that institution vacated by the death of M. Heyberger.

The ninetieth anniversary of the birth of Victor Hugo was recently commemorated at Oporto by the performance of a musical composition entitled "Patrie," specially written for the occasion by the pianist-composer, Senior Antonio Soller. The performance met with a highly favourable reception.

Mascagni's "Cavalleria Rusticana" was brought out at the Théâtre de la Monnaie, Brussels, some weeks ago with the same success as has attended the work elsewhere, frequent repetitions having taken place since.

A Concert on a grand scale is announced to take place on the 2nd inst., at the Reformation Hall in Geneva, under the direction of M. Gustave Doret, when the performances will consist exclusively of works by modern French composers, including MM. Massenet, Saint-Saëns, Ch. Widor, V. d'Indy, and Th. Dubois. An analytical lecture upon the compositions to be performed is to be delivered on the preceding day by M. Dalcroze, a professor at the Musical Academy of Geneva.

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## TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ALICE MILLS.—The letters "G. P." mean "General Pause"—i.e., one for all the instruments.

DEAD MARCH.—The speed at which the Dead March in "Saul" is usually played is about  $\text{♩} = 84$  or  $\text{♩} = 88$ . We should beat it in 4.

MUSICUS.—(1). The Bayreuth performances are held annually. (2). This year there will be twenty performances between July 21 and August 21. (3). All the seats are the same price—viz., 20s. (4). You should allow a fortnight, and £20 for all expenses, including seats.

ORGANIST.—A full report of Mascagni's "Cavalleria Rusticana" appeared in THE MUSICAL TIMES for September, 1890.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ACRINGTON.—On Wednesday, the 16th ult., the Choral Society gave, on the occasion of its Jubilee, a performance of Costa's *Eli*. The principals were Miss Charlotte Walker, Miss Hilda Wilson, Mr. E. Branscombe, Mr. Kinnel, and Mr. Andrew Black. The chorus numbered one hundred, and the orchestra, of forty-three performers (leader, Mr. Nuttall), was selected from Sir Charles Halle's. Mr. Thalberg Brown was the Conductor.

BASINGSTOKE.—On the 1st ult., the Harmonic Society gave a performance of Handel's *Messiah*, in the Town Hall, under the able conductorship of Mr. W. H. Liddle, Organist of the Parish Church. The orchestra was led by Mr. J. S. Liddle. The soloists were Miss Amy Wells, Miss Mary Reeve, Mr. John Bartlett, and Mr. Alfred Camp, who did full justice to their parts. The choruses—notably the "Amen"—went excellently. The audience remained to the last, and throughout their applause was most hearty.

BRAINTREE.—The Choral Society gave a performance of *Samson* on the 1st ult. The principals were Miss Ada Loaring, Miss Minnie Chamberlain, Mr. Harry Stubbs, and Mr. George Stubbs. Band and chorus numbered 120, and were under the conductorship of Mr. James Newman. The hall was crowded.

CHESTER.—The Church of England Temperance Society gave a grand Concert on the 1st ult. The principal feature in the programme was J. More Smiley's dramatic Cantata *King Arthur*. Miss Alice Holman, Mr. Clifford Hunnybun, and Mr. Harold Koblich were the solo vocalists. Mr. Crick (Salisbury Cathedral), who had been engaged as baritone, was unable to appear owing to indisposition, and his place was at the last moment taken by Mr. Seymour Kelly, who also carried out the duties of Conductor with much care and efficiency. Mrs. Dean presided at the pianoforte and Mr. H. P. Allen at the harmonium.

CLECKHEATON.—The Philharmonic Society gave a performance of *The Messiah* on the 22nd ult., with full band and chorus, in the new Town Hall. The principals were Miss Marjorie Eaton, Miss Sarah Berry, Mr. Aldroyd, and Mr. Thornton, all of whom sang most satisfactorily. Mr. W. H. Wright conducted.

DOVER.—The Harmonic Society gave an excellent Concert on the 1st ult., consisting of Lloyd's *Hero* and *Leander* and a miscellaneous selection. The part of *Hero* was in the capable hands of Miss Marjorie Eaton, whose fine voice told well, and Mr. Arthur Strugnell as *Leander*, gave much satisfaction. Miss Eaton also scored a great success by her artistic rendering of Mackenzie's "Hush thee, my baby," and Gounod's "Ave Maria," the violin obligato of which was well played by Mr. Barclay. Mr. Howells conducted.

HEADLEY.—The first Concert of the Choral Society took place on February 29, in St. Michael's Parochial Institute, under the direction of Mr. Charles Wilkinson. The first part of the programme consisted of Gade's *The Erl-King's Daughter*, the second part being miscellaneous. Miss Jessie Beever was responsible for the soprano solos, the somewhat difficult part assigned to the baritone being sung by Mr. Gordon Heller, while the contralto music was undertaken by a lady in the chorus. In the second part Mr. Wilkinson gave a capital rendering of "Two Russian Airs" (Thalberg).

HERNE BAY.—The choir of Christ Church gave its annual Concert in the Town Hall on February 25. Part-songs by Battison Haynes, E. Stirling, Sydenham, Handel's chorus "From Harmony," and a number of vocal solos and duets were well given by the choir, Messrs. W. Flower Kemp, F. Ridout, A. Scott, R. Fielder, and Masters Sydney Smith and H. Admans. The Concert was directed by the Organist, Mr. Cruttenden.

ILFORD.—The orchestra and chorus of the Vocal Union gave a very satisfactory performance of Mendelssohn's *Hymn of Praise* and *Hear my Prayer* and Schubert's *Song of Miriam*, in the Reading Room, on February 25, the principals being Madame Barter, Mrs. S. de Jastrzebski, and Mr. Herbert Clinch, all of whom gave an artistic and effective rendering of their respective parts. Special praise is due to Madame Barter for so admirably acquitting herself of her arduous task in the three works named. The orchestra was efficiently led by Miss Eva C. Haynes. Conductor, Mr. A. Storr.

MAIDSTONE.—The choir of St. Faith's Church gave a performance of the *Stabat Mater* on Sunday evening, February 28, after service, in memory of the Rossini Centenary. The solos were well sung by Miss Kate Trendall (soprano), Mr. Crow (tenor), and Mr. Syckelmore (bass); the duet "Quis est Homo" was sung by the ladies of the choir. The choruses were given in a manner which reflected the greatest credit on the choirmaster, Mr. Frederic Dutnall, who presided at the organ with great skill.

NEWCASTLE.—A large audience assembled in the Town Hall on February 29, the occasion being the first Concert given by the lately-formed Newcastle Harmonic Society. The Cantata performed was F. H. Cowen's *St. John's Eve*, and, taking into consideration that it was a first attempt, the work was very well rendered. The quality of the voices is good, the strength of the choir being well combined, and with more practice and a determination to excel, the Society should have a successful career before it. The soloists last night were Miss C. Armitage, Miss Annie Unsworth, Mr. Fred. Mace, and Mr. J. Duncanson. The second portion of the programme was of a miscellaneous nature. The orchestra, under the leadership of Mr. J. H. Hill, was considerably above the average, and played the accompaniments as well as the *Larghetto* movement from Beethoven's No. 2 Symphony and the Overture to Mozart's *Don Giovanni* in capital style. The whole was given under the able conductorship of Dr. C. Chambers, to whom, with Mr. R. Hesketh, the Hon. Secretary, the success of the Concert was undoubtedly due.

RUABON.—Mr. Matthew Bowen gave an excellent Concert on the 7th ult. to a large audience in the Assembly Rooms. The pianoforte solos played by Mr. Bowen's pupils were rendered in a manner reflecting high credit on their teacher. The Overture to *Tancredi*, as a duet, played by Mrs. Bowen and Miss Johns, a pupil, was rapturously applauded. The vocalists were Miss Louise Cestria, Miss Nellie Moore, Mr. Sam Parry, and Mr. Emlyn Davies, who had the advantage of the excellent accompaniment of Mr. C. Morton Bailey.

RUGBY.—The Philharmonic Society gave a performance of Mendelssohn's *Elijah* in the New Big School on the 17th ult. The solos were excellently sung by Miss Mary Richardson, Miss Jeannie Rankin, Mr. William Green, and Mr. A. Foxton Ferguson. The accompaniments were admirably rendered by a string band and the fine organ lately placed in the room by Messrs. Bryceson. The President of the Society, Mr. E. Edwards, conducted the performance, while Mr. Basil Johnson played the organ. The leader of the band was Mr. A. Pettersson.

RYDE, I.W.—The Choral Union (which has worked under the *baton* of Miss Margaret Fowler for eighteen years) gave the last Concert of the present season on February 29. The Town Hall was filled in every part, and enthusiastic applause testified to the enjoyment of the audience. Several descriptive part-songs and choral ballads by Macfarren, Fanning, Stewart, Hecht, &c., were given by the Choral Union with most artistic effect, and the following artists lent their valuable aid: Miss Florence Shee (soprano), Madame Schlitter (contralto), Mr. Robert Grice (baritone), Mr. Herbert Walenn (violincellist), and Mr. Bernard Fowles (pianist).

ST. ALBANS.—The second of the winter series of vocal and orchestral Concerts, arranged by Mr. W. H. Speer, were given on February 25. At both afternoon and evening Concerts the attendance was very gratifying. Each vocal piece was excellently rendered, and the brilliant performances of Mr. Speer on the pianoforte, and the admirable efforts of the well-balanced orchestra, were especially noticeable.

SIDCUP.—A new opera, in a prologue and three acts, entitled *The Magic Fountain*, was produced here on February 24 and 27, with much success. The libretto is by Mr. J. R. Johnston, the music by Mr. Harold S. Moore. Miss M. Nutter, Miss F. Croft, Mr. Johnston, and Mr. F. Wilson sustained the chief parts with much ability, and the chorus and orchestra, under the direction of the composer, did their work well. The large audience was loud in expressions of approval.

STOCKBRIDGE.—Mr. Coward's Cantata *The Story of Bethany* was given in the Congregational Chapel on February 29. The band and chorus, which had undergone a painstaking preparation at the hands of Mr. J. W. Fawcett, numbered upwards of 100. The work was conducted by the Composer, and received a most flattering reception at the hands of an audience which filled the chapel in every part. The principals were Miss Ogden (soprano), Miss S. A. Gill (contralto), Mr. Harrop (tenor), and Mr. A. Shaw (baritone). The chorus did complete justice to the work, as did the band, admirably led by Mr. Butcher.

SUNDERLAND.—The Philharmonic Society gave its third Concert of the season on Tuesday, the 1st ult., when Handel's *Arias and Galantes* was performed with full orchestra and chorus under the direction of Mr. Kilburn. The second part of the programme contained, among other pieces, a *Pianoforte Concerto* by Sterndale Bennett, played in excellent style by Miss Pearson. The principal vocalists were Miss Amy Sherwin, Mr. Braxton Smith, Mr. H. Hagyard, and Mr. Norman Salmon, whose rendering of Schubert's "Erl-King" was much applauded.

TIVERTON, NORTH DEVON.—The newly-formed Choral Society gave its first Concert in the Drill Hall on February 29. The chorus and orchestra gave good renderings of choruses selected from St. Paul and Eaton Fanning's part-song "The Miller's Wooing." The soloists were Miss Florence Monk, Miss Britton, Mr. Dan Jones, and Mr. S. J. Bishop. Herr Otto Milani and Mr. J. Pomeroy respectively played a violin and violoncello solo. Mr. Allan Allen conducted.

TRING.—The Choral Society gave its first Concert on February 24, the programme consisting of Gaul's *Ruth* (Part I.) and a miscellaneous selection. The principal artists were Miss Emily Briggs, Miss Clara

Robson, Miss Florence Nash, and Mr. James Blackney, Conductor. Mr. Sidney A. Mosdell; accompanists, Miss Pickburn and Mr. Mosdell. The Concert was the best yet given by the Society, and was greatly enjoyed by a large audience.

TUNBRIDGE WELLS.—A very successful performance of Gounod's *Redemption* was given on the 8th ult. by Mr. F. Hunnibell's Choral Society. This was the first performance of the work here, and it made a great impression. The soloists were Miss Medora Henson (who was compelled to repeat "From Thy love as a Father"), Miss Marian McKenzie, Mrs. A. W. Pearson, Mr. Gordon Fletcher, Mr. Bantock Pierpoint, and Mr. David Hughes. There was a good orchestra, and the choir sang with spirit and intelligence. Mr. Hunnibell conducted with zeal and discretion.

UTTOXETER.—The Uttoxeter and Tutbury Choral Unions gave a very successful performance of Mendelssohn's *Elijah* at the Town Hall on Friday, the 11th ult. The soloists were Miss Emily Davies, Miss Mary Reeve, Mr. Iver McKay, and Mr. Musgrave Tuftail. The band, under the leadership of Mr. F. Ward, was exceptionally good. Mr. Herbert Drury, of Derby, conducted. The room was crowded in every part.

WEMBLEY.—A Concert on the 16th ult. was given at the Workmen's Hall by Madame Emily Lawrence, who, with the aid of Miss Florence Dixon and Mrs. Stanley Allayne as soloists, and a number of ladies as chorus, performed a Cantata of her own composition entitled *Bonny Kilmenny*, a setting to music of an adaptation of Hogg's well-known poem. The second part of the programme included a pianoforte duet by Madame Emily Lawrence and Miss Choice, a violin solo by Miss Abraham, and songs by Mr. Stewart Beckley, Mrs. MacCarthy, and Mr. Pelham Grubb.

**ORGAN APPOINTMENTS.**—Mr. Ernest H. Ruston, Organist and Choirmaster to Christ Church, Endell Street.—Mr. F. Haydn Blackbee, Organist and Choirmaster to St. Jude's, Mildmay Park.—Mr. Francis Hemington, Organist and Director of the Choir to All Saints', Tufnell Park.—Mr. W. H. Davies, Organist and Choirmaster to Mare Street Chapel, Hackney.—Mr. George F. Mountford, Organist and Choirmaster to Westport Parish Church, Ireland.—Mr. Charles J. Capponi, Organist and Choirmaster to All Saints', Battersea Park.—Mr. A. M. Richardson, Organist and Choirmaster to Holy Trinity Church, Sloane Square.—Mr. Charles F. Unde, Organist and Choirmaster to All Souls' Church, South Hampstead.

**CHOIR APPOINTMENTS.**—Mr. G. H. Barber (Tenor), to Clapham Parish Church.—Mr. Harry Cooke (Alto), to St. Bartholomew's, Sydenham.—Mr. Alfred Cox (Tenor), to St. Michael's College, Tenbury.—Mr. E. B. Maund (Bass), to St. Michael's College, Tenbury.—Mr. A. Norman Kendall, to Exeter Cathedral. Mr. E. J. Cockaday (Alto), to the Chapel Royal, Windsor.

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#### DAILY TELEGRAPH.

The "Requiem" of Antonín Dvorák is a *chef d'œuvre*, difficult, no doubt, and imposing much labour upon those who grapple with it for mastery, but all the more on that account, perhaps, the thing I have said; at this no amateur is likely to be surprised. . . . I am not going to set up a comparison between the "Stabat Mater" and the "Requiem." Although the "Requiem" draws more largely than its predecessor upon the resources of highest art, it belongs to the same class of work, and whoever would approach the latter in a spirit of preparedness should do so through the earlier. The two are consecutive links in a golden chain. Following them, we go from glory to glory, and the end we trust is not yet. Dvorák has established himself as the greatest religious composer of the age, not so much, perhaps, in the matter of technique as in the sublime expression of exalted feeling.

#### STANDARD.

A work in every sense worthy of the gifted Bohemian composer, and one of the noblest settings ever penned of the Roman Catholic Office for the Dead. . . . Even an essay would fail to give an adequate impression of Dvorák's latest masterpiece. . . . The fascination of Dvorák's music consists in the strong individuality of expression which shows itself in almost every line of the score. . . . The "Requiem" (at the Albert Hall) was followed with close attention by a large audience, and, so far as could be judged, made a profound impression.

#### DAILY NEWS.

To describe the masterly and thoroughly characteristic manner in which Dr. Dvorák treats his orchestra—often in a daring spirit of originality, but always with the happiest effect—is not now necessary. It will suffice that, despite certain minor blemishes, the opinion offered by the analyst, that the "Requiem" is "truly a solemn masterpiece," will be endorsed by connoisseurs, and generally, it is hoped, by the more thoughtful majority of the public.

#### MORNING POST.

The expectations which had been formed of the new "Requiem," composed at the request of the committee for this Festival by Antonín Dvorák, were fully realised, and Birmingham may once more be congratulated upon having called into existence another work of genius which will stand as a monumental treatment of the time-honoured service in commemoration of the dead.

#### DAILY CHRONICLE.

Antonín Dvorák has at length provided his famous "Stabat Mater" with a fitting companion. . . . From any composer it would be an honourable contribution to art, but from Dvorák it is specially welcome as serving to make manifest that the noble work by which he has hitherto been best known to English concert frequenters was not a solitary specimen of genius in the treatment of sacred subjects.

#### THE ATHENÆUM.

If it be true, as alleged, that the idea of writing a Requiem originated when the news of the death of Cardinal Newman reached the Bohemian composer, the world is indirectly indebted to that distinguished ecclesiastic for one of the noblest and most beautiful tributes to the dead that ever proceeded from the hand of a musician. . . . The effect of the entire combination (in the "Dies Iræ") is, as we have said, stupendous, and has never been surpassed in any setting of the same words.

#### WEEKLY DISPATCH.

The work itself is a worthy companion to the celebrated "Stabat Mater," though which is the greater of the two I shall not pretend to decide. . . . The great merits of the score consist in the wealth of rich and striking harmony and the strong infusion of fresh and original melody. I have no space to describe it number by number, but I would point to the "Dies Iræ" as one of the grandest settings ever penned of this awful hymn, and to the "Recordare" and the "Offertorium" as containing music unspeakably beautiful. The mind that conceived these things is that of a master.

#### MANCHESTER GUARDIAN.

A second hearing deepens our admiration for this wonderful "Requiem." It is strikingly original, and quite unlike any other setting of the Mass for the Dead. . . . The "Recordare" surely is one of the most exquisite passages of vocal harmony that can be found in the range of music. . . . The masses of harmony towards the close ("Quam olim Abraham") are piled up in a way which excites us more and more, and there was little reason for surprise when it was redemanded.

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